

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MESSRS.

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## NOVELLO'S EDITIONS.

**SOPRANO (Lady) WANTED** for S. John's Church, Horselydown, S.E.—Full Choral Service morning and evening on Sunday, and Rehearsal on Wednesday evening. Stipend, £10. Competent volunteers, S., C., T., and B. also desired. Apply, after service or at rehearsal, to Mr. M. Budge, Choirmaster.

**WANTED**, a **SOPRANO SINGER** for All Hallows', Lombard Street. Must read well. Salary, £12 per year. Apply to the Organist after service on Sundays (morning or evening), or to Mr. T. Bensted, 6, Castle Terrace, Richmond.

**SOPRANO (Lady) WANTED** for the Choir of St. Paul's Presbyterian Church, Westbourne Grove Terrace, Westbourne Grove. Must have good strong voice and be accustomed to lead. Salary, £15. Two services on Sunday, and occasional practice if required. Address, by letter, Mr. Godfree, 29, Godolphin Road, Shepherd's Bush, W.

**A GOOD LEADING BOY WANTED** at S. John's, Torquay. Must have a good voice and be able to read music well. Board, lodging, education, pocket-money. Address, Organist, S. John's, Torquay.

**WANTED**, **TWO TREBLES (Boys)**, with good Voices, from nine to twelve years of age. Must have a fair knowledge of music and reside within an easy distance of the City. Salary, £15 per annum. Apply personally or by letter to Mr. Burgess, 124, Long Acre, W.C.

**ST. MICHAEL'S COLLEGE, TENBURY.**—There will be a **TRIAL OF VOICES** to fill **TWO VACANCIES** among the Choral Probationers, at 31, Great Putney Street, London, W., on Tuesday, July 24, at two o'clock. No boy over twelve years of age need apply. For particulars apply to Rev. John Hampton, St. Michael's, Tenbury.

**S. PETER'S, STREATHAM, S.W.**—A **BOY**, able to sing solos, is **WANTED**. Address, stating terms required, B. Agutter, Esq., M.B., Streatham Place, S.W.

**BOY (SOPRANO) and SOLO BASS** will shortly require an engagement in a Choir. Address, J. H., 11, South Lambeth Road, Vauxhall.

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**GLOUCESTER CATHEDRAL.**—A **MINOR CANON** will shortly be **APPOINTED** in this Cathedral. The annual stipend is £200. The Minor Canon must be in Priest's Orders, a Graduate of one of the Universities, and not more than thirty-five years of age. It is part of his duty to preach when required in the Cathedral. Candidates are requested to send testimonials, with particulars of age, degree, and present position, to G. Whitcombe, Esq., College Green, Gloucester, not later than July 31.

**NEW COLLEGE CHOIR, OXFORD.**—**CHORISTERS WANTED.** **FOUR or FIVE VACANCIES** will be filled up on **TUESDAY, July 10**. Candidates must be at the College at 10 a.m. None need apply who have not really good voices. Boys from 8 to 11 years of age preferred. Arrangements are made for receiving eight of the Choristers whose parents do not reside in Oxford as Boarders in the Schoolmaster's house. Further particulars can be obtained by applying, by letter, to the Precentor, C. E. Bickmore, Esq., New College, Oxford.

**CHORAL SCHOLARSHIPS.**—There are **VACANCIES** for **BOYS** with good voices in the choir of All Saints', Clifton. In return for their services they will receive £20 per annum towards their expenses in the Choir School, where an excellent education is given fitting them for professional or commercial pursuits. Apply, stating age, &c., to C. Bucknall, Esq., Organist, 5, Greenway Road, Redland, Bristol.

**ALTOS AND BASSES.**—**VOLUNTEERS** are **REQUIRED** for a prominent West End Church, where there is a full Cathedral Service. Must be good readers and possessed of good voices. Address, O., care of Messrs. Novello and Co., 1, Berners Street.

**ALTO WANTED** for the Surpliced Choir of a West End Church. Stipend, £10. Address, E. R. T., Messrs. Novello and Co., 1, Berners Street, W.

**ALTO and TENOR VOICES WANTED**, for Surpliced Choir in Kensington. Two Sunday services and week-day practice. Salary, £10 ros. Good voices and good readers indispensable. Address, Organist, 163, Piccadilly, W.

**ALTO.**—Good voice and reader; will take Sunday afternoon service for practice only, as deputy or otherwise. G., 31, Golden Square, W.

**WELLS CATHEDRAL.**—**WANTED**, for the Choir, **TWO PERSONS**, aged from 25 to 30, with good **TENOR VOICES**, experienced in Cathedral Music, and of good moral character. The candidates engaged will be required to attend and take their proper part in all the services of the Cathedral unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum each. If elected members of the College of Vicars they will have to attend and take their proper part in the services as above stated, and will participate in the divisible revenues of the College, with the prospect of having Vicars' houses assigned to them as vacancies arise. The Dean and Chapter will make up the income of each Vicar who fulfils his duties according to their regulations to £30 per annum by payments from the Chapter fund, if his share of the annual divisible revenues of the college shall not amount to that sum.

Applications, with testimonials as to ability and character, which latter will be an essential qualification, to be addressed, on or before the 15th day of July next, to Mr. Lavington, Cathedral Organist. Wells, June 20, 1877.

## PROFESSIONAL NOTICES.

**MADAME WORRELL-DUVAL (Soprano)**

Begs to announce that all communications respecting Engagements for Oratorios, Concerts, &c. should be addressed to 67, Knowle Road, Brixton, S.W.

**MISS AMY EMPSALL (Soprano).**

For Oratorios, Concerts, &c., address, 17, Cliffe Terrace, Bradford.

**MISS FLORENCE CLYDE (Soprano).**

For Opera, Oratorio, and Concerts, 24, Walerton Road, W.

**MRS. WARREN (Soprano).**

Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.  
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

**MRS. ALFRED J. SUTTON (Soprano)**

Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.

**MISS M. B. CRICHTON (Soprano).**

For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford.

**MISS HOARE (Soprano)**

(Pupil of Madame Sainton's Academy)

Requests that all communications respecting Engagements for Oratorios, Concerts, &c. be addressed to 186, Finborough Road, South Kensington, W.

**MISS RUTH HARLOW (Contralto).**

For Oratorios, Concerts, &c., address, Mr. E. Hermann, Athenæum, Manchester.

**MISS LOUISA BOWMONT (Contralto)**

For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme.

**MISS EMILY EMPSALL (Contralto).**

For Oratorios, Concerts, &c., address, 16, High Street, Halifax.

**C. A. WHITE (Tenor)**

(Of the Royal Academy of Music).

For Concerts, Banquets, &c., 39, St. Thomas's Road, South Hackney.

**MR. HERBERT SCUSE (Tenor Vocalist).**

Permanent address, 13, Lucas Street, Rotherhithe.

**MR. GREENHILL (Tenor).**

7, Park Place, Regent's Park.

**MR. WELBYE WALLACE (Tenor)**

(Of the Crystal Palace, and Gentlemen's Concerts, Manchester, &c. &c.), having returned from abroad, is free to accept engagements for Concerts, Opera, or Oratorio. All communications to be addressed (care of) Messrs. Novello, Ewer and Co.

**MR. VERNEY BINNS (Tenor)**

(Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinsuti).

For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

**MR. DUNCAN FINLAY (Tenor).**

Opera, Oratorio, and Concert Party, 24, Walerton Road, W.

**MR. GEORGE CLEVELAND (Baritone).**

For Concerts, Pupils, &c., 21, Artesian Road, Bayswater, W.

**MR. CHARLES SEYMOUR (Bass)**

(Pupil of T. A. Wallworth, Esq.)

For Oratorios, Concerts, &c., address, Snells Park, Edmonton.

**MR. A. MCCALL (Bass).**

For Oratorios and Concerts, address, Minster, York.

**MR. RICKARD (Bass)**

(Of the Schubert Society's Concerts, and Pupil of Signor Ciro Pinsuti).

For Oratorios and Concerts, address, King Cross, Halifax, Yorkshire.

**MR. THORNTON WOOD (Bass)**

(Of the Royal Albert Hall Concerts). For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford, Yorkshire.

**ALBERT E. BISHOP**

(Organ, Harmony, and Counterpoint).

Address, 26, Wilson Street, E.C.

**ST. MICHAEL'S COLLEGE, TENBURY.—**

There is a VACANCY in the Choir for an ALTO (adult male). For particulars apply to Rev. John Hampton, St. Michael's, Tenbury.

**LEADING TENOR and SOLOIST WANTED**

for St. John's Episcopal Church, Edinburgh. Salary about £25, according to qualifications. Apply to Mr. Webb, 6, Castle Street, Edinburgh.

**WANTED, for St. James's, Clapton, a CHOIR-**

MASTER (TENOR), who can lead the choir on Sundays. Remuneration, 20 guineas. Also an ALTO VOICE required. Address, the Vicar, St. James's Vicarage, Clapton.

**PETERBOROUGH CATHEDRAL.—A TENOR**

LAY CLERK WANTED. Statutable salary, with allowances, £70 per annum. Applications to be sent in immediately, under cover to H. P. Gates, Esq., Chapter Clerk, Peterborough.

**TENORS WANTED for the Church of St. John**

Baptist, Cleveland Road, N. Full Choral Service. Stipend according to merit. Apply to the Organist, at the Church, on Wednesday evenings, at 8.30.

**CITY CHURCH CHOIR.—There is a VACANCY**

for a TENOR VOICE in the Choir of St. Alphege, London Wall. The duties comprise two services on Sunday and a rehearsal on Thursday evening. Service, full choral. Salary, £10 per annum. Candidates must be well up in Church music and be able to read fairly at sight. Address, with testimonials or references, Organist, care of Messrs. Knight and Co., 3, Abchurch Lane, E.C.

**TENOR and BOYS' VOICES WANTED. Must**

be able to read. Surpliced paid choir. Apply at St. Mary-at-Hill Church, Eastcheap, City, on Sundays; or by letter to A. B. Burlington House, Whitton, Middlesex.

**TENOR and BASS WANTED for a Church Choir.**

Must be competent to take solos. Stipend, £15. Write, stating qualifications, to Veritas, care of Messrs. Novello and Co., Queen Street, City.

**TENOR WANTED.—Good reader; communicant;**

good Churchman. Gregorian psalter; state salary. Precentor, Messrs. Novello, Ewer and Co., Queen Street, E.C.

**BASS.—An appointment WANTED by adver-**

tiser as PRINCIPAL BASS in a Church Choir, within easy access of the City. Gregorians objected to. Advertiser would also be glad to join a Concert or Operetta Party. Address, M. D., 63, Chatterton Road, Blackstock Road, near Finsbury Park.

**BASSES (TWO) desire RE-ENGAGEMENTS.**

Excellent testimonials. Address, W. C. H., 18, Brunswick Street, Barnsbury, N.

**ORGANIST.—A Gentleman, who will be shortly**

disengaged, DESIRES a RE-ENGAGEMENT. Salary, £40. Good testimonials and references. R. G., 26, Marlborough Road, S.W.

**ORGANIST and CHOIRMASTER.—A Profes-**

sional Gentleman requires a RE-ENGAGEMENT as a<sup>st</sup> vice, or to deputize. Address, H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

**ORGANIST and CHOIRMASTER.—Mr. ALEX-**

ANDER COOPER begs to announce that he is open to an ENGAGEMENT in or near London. A good organ and choral service desired. The highest testimonials and references. Address, care of Messrs. Novello.

**TO ORGANISTS, CLERGYMEN, &c.—A Gentle-**

man is OPEN to ENGAGEMENTS as DEPUTY. Town or Country. Organist, care of Wensley and Wensley, 181, Fleet Street.

**ORGANIST.—A Gentleman, well qualified, seeks**

the HONORARY APPOINTMENT of ASSISTANT ORGANIST. Address, X. Y. Z., La Andalusia Club, Bishopsgate Street, E.C.

**TO ORGANISTS.—SUNDAY or WEEK-DAY**

DUTY WANTED, from August 1 to September 13. Near London. Address, W. H. Williamson, Chardstock College, Chard.

**ORGANIST DESIRES RE-ENGAGEMENT in**

LONDON. N. or N.W. preferred. Good reference. Address, W. F., 57, Clarendon Square, Euston Road, N.W.

**AS MUSIC-MASTER and ORGANIST in a**

School or College, WANTED an ENGAGEMENT. M. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**AN Experienced ORGANIST and CHOIR-**

MASTER (with high testimonials as to Character and Ability), having resigned his present engagement, is desirous of a similar APPOINTMENT. In or near London preferred. Address, J. T., care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**AN ORGANIST is open for EVENING SERVICE.**

Address, Quis, Messrs. Novello and Co., 80 & 81, Queen Street, E.C.

**AN ORGANIST of a London church seeks an**

APPOINTMENT in the country. Fifteen years' experience, and possesses high testimonials. Address, E. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ORGANIST.—WANTED an ORGANISTSHIP,**

by a Gentleman (pupil of C. S. Jekyll) in or near London; three years' experience as deputy. Salary not so much an object as good organ. A. B. C., Messrs. Novello and Co., 80 & 81, Queen Street, Cheapside.

**ORGANIST and CHOIRMASTER WANTED,**

for Village Church; communicant desired. Stipend, £40. Two manuals. Hon. and Rev. F. Dutton, Bibury Vicarage, Fairford.

**ORGANISTS visiting Ilfracombe from the middle**

of July to the end of August will oblige by communicating with the Choirmaster, SS. Philip and James, Ilfracombe.

**AN ORGANIST (Mus. B., Cantab.) DESIRES RE-ENGAGEMENT** in London, where the duty does not exceed one weekly practice in addition to services on Sundays, Christmas Day, Ascension Day, &c. Liberal salary required. Highest references, including Sir George Elvey, &c. Address, L. J., care of Messrs. Weekes and Co., 16, Hanover Street, Regent Street, W.

**AN ORGANIST IS REQUIRED** during the months of JULY, AUGUST, and SEPTEMBER for a small parish church in Dorsetshire, two miles and a half from a railway station and market-town. Three plain services on Sunday. The organ has pedal notes and only one manual. The salary at the rate of £40 per annum. Apply to the Hon. and Rev. P. Willoughby, Dureweston, Blandford.

**ORGANIST.—WANTED**, an ORGANIST and CHOIR CONDUCTOR. Duties to commence about September next. Applications, stating salary required, to be addressed to the Secretary, Presbyterian Church of England, Grosvenor Road, Highbury New Park, N.

**WANTED, an ORGANIST and CHOIRMASTER** for St. John's Church, Kidderminster. Daily Choral Evening. Salary, £20. Applications to Vicar by July 10. If no reply by July 17, please to consider an appointment made.

**ORGANIST WANTED** for Greville Place Congregational Church, St. John's Wood. Two services and choir practice. Salary, £20. Apply, G. P. C., 7, Maida Hill West, W.

**ASSISTANT ORGANIST (Voluntary) WANTED.** Large organ. Congregationalist preferred. Address, Messrs. Novello and Co., 80 and 81, Queen Street, E.C.

**TO ORGANISTS.—REQUIRED**, an ORGANIST for the Congregational Church, Eastbourne. Must be competent to train choir. Apply by letter (immediately), stating salary, references, &c., to Psalmody Committee, care of M. B. Clift, Piano-forte Salon, Eastbourne.

**CATHOLIC ORGANIST REQUIRES DEPUTY** for simple High Mass on about twelve occasions in the year, not being Sundays. Address, stating terms, C. Z., care of Davies and Co., Advertising Agents, Finch Lane, Cornhill.

**WANTED, an ORGANIST** for the Parish Church of Tottenhall, Staffordshire. Salary, £50. Good neighbourhood for tuition. Letters and testimonials to be addressed to the Rev. Albert van Straubenzee, the Vicarage.

**WANTED**, for an important Girls' School, a MUSIC GOVERNESS, age from 30 to 40. She must be thoroughly competent to prepare pupils for the Oxford Local Examination, and must produce testimonials from some musical professor. All particulars can be ascertained by addressing M. G. B., care of Messrs. Kelly and Co., 23, King Street, Parliament Street, S.W.

**TO LADY PROFESSORS OF MUSIC.—A Lady** well known in the musical world is about to retire from the profession, and WISHES to INTRODUCE a well-educated Gentlewoman to her pupils. Successor must be certificated, and thoroughly competent to teach Advanced Pianoforte pupils and Theory classes. (Singing advisable.) Small premium required. Harmonia, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**THE ORGANIST OF S. JOHN'S, Torquay**, can receive into his house a young gentleman who is desirous to fit himself for entering the musical profession. Daily Choral Services. Large four-manual organ. A premium required, except in the case of a gentleman with a good tenor voice.

**TO MUSICAL AGENTS and CONCERT-TOURING PARTIES.**—A Gentleman, an eminent pianist (pronounced by the Press), will arrive in London in the beginning of August, and will be happy to give his services in order to fill up time for seven weeks. Répertoire, 30 pieces from memory. Is also a good accompanist. Hotel and travelling expenses must be paid. Address, A. B. C., care of Ashdown and Parry, 18, Hanover Square, Regent Street, London.

**AGRADUATE (Mus. Bac., Oxon., and L. Mus., T.C.L.)**, PROFESSOR in a well-known London COLLEGE, and a former EXAMINER, is willing to undertake the TUITION of a limited number of PUPILS, by post or otherwise, in preparation for the various MUSICAL EXAMINATIONS. Special preparation also for the previous arts or literary tests now in force at Oxford, Cambridge, Dublin, and Trinity College, London. Address, Graduate, care of Mr. W. Reeves, 185, Fleet Street, London, E.C.

**PIANO, HARMONY, and CLASS-SINGING** LESSONS, by C. STIEBLER COOK, Associate of the Royal Academy of Music, five years Music and Choir Master at Uppingham School. Terms moderate. Schools attended. 17, Keppel Street, Russell Square.

**LESSONS in HARMONY, COUNTERPOINT, FUGUE, &c.** given by post. Musical compositions revised and corrected, and candidates prepared for examinations by E. W. Healey, Mus. Bac., Oxon., 78, Colman Street, Hull.

**MR. E. W. TAYLOR**, Mus. Bac., Oxon., &c., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, Counterpoint, &c. by post. Talbot Road, Stafford.

## TRINITY COLLEGE, LONDON.

Incorporated by Special Charter.

The EXAMINATIONS for the DIPLOMAS and CERTIFICATES respectively of Licentiate, Associate, and Student in Music of Trinity College will commence at 10 a.m. on FRIDAY, July 6, at the College, and also at the Manchester Branch, 18, St. Ann's Street, Manchester. Candidates are requested to apply immediately to the undersigned, stating the centre at which they desire to attend. The printed regulations are included in the Calendar, price 1s. 6d., published by Mr. W. Reeves, 185, Fleet Street, London, or may be had separately on application to the Registrar.

HUMPHREY J. STARK, Mus. B., Hon. Registrar.  
Trinity College, 61, Weymouth Street, London, W.

**TRINITY COLLEGE, LONDON.—HONORARY MEMBERS.**—A further ELECTION will shortly take place at the College, 61, Weymouth Street. Copies of the Regulations as to the Election, Privileges, &c. of Hon. Members may be had of the undersigned.

J. W. HINTON, M.A., Mus. D., Hon. Sec.  
61, Weymouth Street, London, W.

**MUSICAL DEGREES and EXAMINATIONS.**—J. W. HINTON, Mus. Doc., M.A., Trinity College, 61, Weymouth Street, Portland Place, W., prepares candidates for Mus. B. or Mus. D., of Oxford, Cambridge, or Dublin, in all branches they may require. Dr. H. continues to revise or orchestrate for composers. Harmony and Counterpoint by post if required.

**MR. HUMPHREY J. STARK** receives PUPILS for HARMONY and COMPOSITION at 61, Weymouth Street, Portland Place, W. For information as to days of attendance, terms, &c., address as above, or 5, Park Avenue Villas, Lower Norwood, S.E.

**MR. HUMPHREY J. STARK** begs to announce that he has REMOVED to 5, PARK AVENUE VILLAS, LOWER NORWOOD, S.E., where all communications should in future be addressed. Town pupils received at Trinity College, 61, Weymouth Street, Portland Place, W.

**MR. HUMPHREY J. STARK** has a VACANCY for a RESIDENT ARTICLED PUPIL. 5, Park Avenue Villas, Lower Norwood, S.E.

**MR. HUMPHREY J. STARK**, Mus. B., Oxon., F.C.O., L. Mus., and Hon. Registrar of Trinity College, London, undertakes to prepare candidates for Musical Examinations, and to give Lessons in Harmony and Composition by post. 5, Park Avenue Villas, Lower Norwood, S.E.; or 61, Weymouth Street, Portland Place, W.

**DR. SLOMAN** gives LESSONS to CANDIDATES preparing for Musical Degrees. Grassendale, West Dulwich, S.E.

**A GENTLEMAN** is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address Magister, Musical Times Office, 1, Berners Street, London, W.

**THE ORGANIST OF RIPON CATHEDRAL** teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, Mus. Bac., Cantab.

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**TO COMPOSERS.—DR. HOLLOWAY** continues to Revise and Arrange every description of Music for Publication. Students prepared for the profession or for examinations. If residing at a distance, lessons can be had by post. Faults pointed out, and every information given to the young aspirant. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

**MR. CHARLES JOSEPH FROST** begs to inform his pupils and friends that he has REMOVED to 73, Farleigh Road, Stoke Newington, N. Red trams direct from Moorgate Street. Nearest station, Rectory Road.

**MR. BERTHOLD TOURS** begs to announce that he has REMOVED to 2, Inverness Terrace, The Grove, Hammersmith, W.

**MR. GEORGE CLEVELAND** begs to inform his pupils and friends that he has REMOVED to 21, Artelans Road, Bayswater, W.—Pupils for Piano and Singing.

**MR. HENRY J. SOUTH**, Organist of St. Matthias, Richmond, has REMOVED to No. 8, Dynevor Place, Richmond Hill. All letters to be addressed as above.

**MR. and MADAME BODDA** (late Miss Louisa Pyne) beg to inform the Musical Profession and the Public that Mr. HARRY WALL is NO LONGER their AGENT, and all future communications respecting Fees for Operas, &c. are to be made to Messrs. Walter Jarvis and Triscott, Solicitors, 22, Chancery Lane, London.



**MADAME MUDIE - BOLINGBROKE** (Miss Bolingbroke) requests that all communications respecting Engagements for Oratorios, Concerts, &c. be addressed, 12, Gower Street, W.C.

**MRS. OSGOOD** requests that all communications respecting Engagements for Oratorios and Miscellaneous Concerts may be addressed to Mr. N. Vert, 52, New Bond Street, W.

**LADIES' SCHOOL, KETTERING.**—Principal, MISS BLUNT; Piano, Harmonium, and Singing, Mr. Brook Sampson, Mus. Bac., Oxon. The Pupils will RE-ASSEMBLE (d.v.) on FRIDAY, July 27. A vacancy for an Articled Pupil.

**A CITY GENTLEMAN**, Student of the Organ and of Music generally, is OFFERED RESIDENCE, with partial board and use of large three-manual (34-stop) Organ blown by machinery, various musical instruments, including pianos, and extensive musical library. Rare occasion for study and concerted practice. Address, F. B., care of Davies and Co., Advertising Agents, Finch Lane, Cornhill.

**EXCHANGE OF RESIDENCES WANTED** for Four or Five Weeks, from August 1. Close to Crystal Palace. Seaside preferred. Large house; plate, linen, and one servant left. Address, A. B., W. G. Halifax and Co., 315, Oxford Street, W.

**TO CLERGYMEN OF RURAL PARISHES.**—The Advertiser will be glad to hear of any rural neighbourhood in which there is a fair opportunity of commencing a MIDDLE-CLASS ELEMENTARY SCHOOL for BOYS and an Opening for Music Teaching, either instrumental or vocal. Has had considerable experience. He will be willing to assist in the musical services of the church as Organist or Choirmaster. Address, Inquirer, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO AMATEUR COMPOSERS.**—MSS. REVISED for PUBLICATION, and Lessons in Composition, by post, by W. H. GILL, Sidcup, Kent.

**ORGAN PRACTICE** (with or without Lessons) on an excellent instrument of three manuals and pedals by Messrs. Jardine and Co., at Mr. E. Hilton's Studio, Royal Exchange, Manchester. (Top of staircase, corner of Cross Street and Bank Street.) Organ, Pianoforte, and Singing Lessons.

**ORGAN LESSONS AND PRACTICE** on a fine new Instrument, with 2 manuals, 15 stops, 2½ octaves of pedals, with bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, Bedford Square, W. Lessons and Practice on other Instruments also.

**ORGAN PRACTICE or INSTRUCTION.**—Three Manuals, each of 56 notes, pedal organ, 30 notes, 17 effective stops, and blown by Lea's Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

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## THE MUSICAL TIMES

### AND SINGING-CLASS CIRCULAR.

JULY 1, 1877.

#### THE INFLUENCE OF HANDEL ON MUSIC IN ENGLAND.

By JOSEPH BENNETT.

As I write, the triennial celebration of Handel's genius is taking place at the Crystal Palace, and an orchestra numbered by thousands is performing, to an audience counted almost by tens of thousands, his finest and most familiar works. We are used even to this now, and no more think of making a wonder of it than we do of sunrise, which *per se* is an occurrence somewhat worthy of note and marvel. Still less do we trouble ourselves to reflect upon the phenomenon signified by the Handel Festival—a phenomenon long pre-existent to it, and destined most likely to survive it, viz. the dominating power of Handel, within the range of his art, over the entire English race. There is no parallel to this anywhere, so far as I know. Other nations have raised or imported great masters, and lifted them to the highest pinnacle of honour—for a time. They have made idols to serve for the worship of the hour, which idols, done with, have been and continue to be stored away in lumber closets, where the curious, beholding them, ask, "Did we ever bow down to such rude blocks and shapeless stones?" Or it may be other nations have so many masters that any one of them can do no more than command the homage of a sect. But Handel in England has been an institution for nearly 150 years; and not only an institution but an all-embracing, well-nigh absolute influence. Other composers have arisen and met with favour. We once thought a good deal of the Chevalier Neukomm; while, with rather more of justice, we took Mendelssohn to our heart and keep him there. But between the position even of the composer of "Elijah" and that occupied by him who wrote the "Messiah" there is a great gulf fixed, because, far more than Mendelssohn, Handel is the musician of the people. And this is the wonder of it. The Anglo-Saxon nature responds but slowly to æsthetic influences, and the growth in it of art-sympathy corresponds too closely with that of our "native oak." But the Handel *cultus* long ago became an affair of the nation, not merely of an educated class. It was once remarked by some "intelligent foreigner" that the guards of English mail-coaches played Handelian airs on their bugles. Most probably the observer heard "See the conquering hero" so performed on the occasion of the advent of a rival "Speedy" or "Lightning;" but his statement may be taken as at least figuratively true. Handel's airs and Handel's music are the property of the people, familiar, understood, and loved as, to a like extent, is the work of no other great master the wide world over. Here then is something worth looking at, not alone with the historical eye, but with the desire to take due cognisance of the working and tendencies of an active and powerful influence.

It is worth while to inquire, at the outset, into the reasons why Handel so speedily gained the national ear for his sacred music. Those reasons appear to me various, and, taking them as a whole, no one can refuse admiration to the shrewdness as well as to the genius they indicate. We cannot apply to Handel the remark that "the world knows nothing

of its greatest men," but it is a fact that the artistic glory which surrounds the master diverts attention from some notable features in his personal character. Yet these ought to be taken into account, because they have much to do with the matter I am now discussing. First of all, I look upon it as a truth that Handel resolved to win fame and fortune in his adopted country. "Make money; honestly if you can, but—make money" is a precept with which commercial nations are not wholly unacquainted, and the Saxon musician came over to us as a thorough man of business. He wanted to "get on," and he had the requisite suppleness and shrewdness. Most men feel the want, but only a few possess the qualities essential to its supply, and the occasions are very rare in which the great artistic man does so. The great artistic man seldom esteems getting on as the highest possible good, or worth the sacrifice of principle to secure. But Handel was an exception. He had things to sell, and he studied the market. He wanted customers in his shop, and he displayed such wares as were likely to attract them. If one class of articles did not suit he exhibited another, and thought it no wasted trouble to "dress his window" anew morning after morning. During the first years of his residence amongst us he followed the custom of the time by courting "persons of quality." He became chapel-master to a Duke, a suitor for royal condescension, and a purveyor of fashionable entertainment. But this was not the way in which he "got on," and the reason why he so long neglected to strike out a fresh path can only be that, as great men often do, he misunderstood himself. Through years of adversity Handel clung to Italian Opera, and the greatest stress of ill-fortune was needed to make him quit his hold. Once separated from the object of his affection, the business qualities of the man assumed the upper hand. He had done for ever with "persons of quality;" could he not appeal unto the many-headed Cæsar? That he did so, and won the cause, all the world knows; but everybody does not reflect upon the extraordinary adaptedness of his means to their end. We may recognise no proof of such adaptedness in the fact that he laid before the masses a new form of entertainment, but the form though new, jumped with their humour. The time of Handel's residence amongst us was not remarkable for the purity of its morals nor the depth of its piety, judging from what we are told of the classes which then were alone privileged to make history. But the English have always been a Bible-reading, and in the main a God-fearing nation, with strong religious instincts and a reverence for sacred things. The seed of Bible-oratorio fell therefore upon ground prepared to bring forth fruit a hundredfold. While the upper classes were trying to feel an interest in the doings of the heroes and heroines of a cold and distant mythology, Handel came forward with characters familiar to every man and, in a powerful sense, still living an heroic life. He thus repeated in the England of the eighteenth century the work of the dramatists of Greece 2,000 years before. They sang of gods and godlike men whose names and deeds were in the hearts as well as the minds of the people, and the record of whose achievements was a priceless possession, an ever-abiding force. So Handel, when he set forth the story of a Samson and a Deborah, of a Joshua and a Moses, of a Saul and a Solomon, of an Esther and a Judas Maccabæus. Here were no Orlandos and Rinaldos, no Ottones and Scipios, about whom few had heard and nobody cared; but, by comparison, real, living, flesh-and-blood people, the intimate acquaintances of every

man who read the Bible for himself, or had it done for him in church. The new form of entertainment was therefore very old in its most essential quality. It simply invited the people to witness a familiar thing amid unfamiliar surroundings. Handel thus started upon his career as a sacred composer (I am now leaving out of account his early Anthems and other music for the Church) with an enormous advantage. By virtue of the themes to which he allied his art the attention and sympathy of the public were in a measure assured beforehand.

But the consideration just advanced is far from explaining a popularity of which, in point of fact, it only made ready the ground and laid the foundation. The great cause must be sought in the character of Handel's music—a character closely following the lines of the national taste, or otherwise the master's repute is beyond comprehension. Here a most interesting field of inquiry opens up, viz., how and in what measure, if at all, was Handel influenced by the works of his English predecessors? Is it a fact that he was in any degree so influenced? More than one line of thought suggests an affirmative reply. Paley's famous argument that the watch reveals the existence of an intelligent and designing watchmaker may not be conclusive as regards the application he makes of it, but in itself is correct enough. Similarly we may infer that when a style of art meets with unanimous national adoption, and becomes, so to speak, assimilated with the national life, there is reason to look upon the result as arising from intention rather than from chance. Moreover, it is not likely that Handel neglected any obvious precaution when, ruined by a mistaken zeal for Opera, he set about retrieving his fortunes as a writer of Oratorio. We know that in this particular sense he was not proud. If a good thing belonging to anybody else caught his eye he stole it without scruple, and it is not probable therefore that any notion of artistic dignity and independence would keep him from adapting his work to prevailing tastes. But the real test of the matter can only be applied by a comparison of Handel's sacred music with that of Henry Purcell, "who," to quote Mr. Hullah, "has been regarded by all historians as the representative of English music and the type of English composers." That comparison, it is obvious, cannot be made within the limits of an article like the present, and I may only indicate it as likely to afford good results. For these reasons: first, the undoubted points of similarity between the sacred music of Purcell and Handel, and, secondly, the reasonableness of the assumption that the German master arriving here when Purcell was at the height of his posthumous fame, and being attracted, as was inevitably the case, by his genius, submitted in some degree, if only as a matter of policy, to his influence. On the other hand it may be urged, not without force, that the genius of both masters developed itself under conditions of a similar nature. To his early training in the strong and sturdy school of English church-music, Purcell added a loving study of the more graceful and expressive Italian art. Handel, filled in youth with the masculine and somewhat hard spirit of the early German school, also passed beneath the influence of the Italians, so that both grafted upon a massive trunk the same tender and beautiful plant. Looking at these facts, and remembering what the vogue of Purcell was at the date of Handel's arrival, we cannot shut our eyes to the fact that, even if the earlier master did not directly influence the later, he at least prepared the way before him by enabling the English public to recognise in his music qualities with which

they were more or less familiar and in some measure had learned to love. But let us look a little further into this matter.

Music, as the natural language of emotion, and by virtue of the subtlety with which it reflects every shade of thought and feeling, is no mean index of the national character from which it springs. Thus the music of France, when compared with that of Germany, clearly and truthfully indicates the difference of thought and temperament between the two peoples. We are entitled to assume therefore that when a nation accepts a composer as England has accepted Handel there exists some degree of affinity between his music and the national mind. That such an affinity obtains in the particular case under notice most Englishmen are anxious to believe, and not without good grounds for confidence. For what are the qualities chiefly distinctive of Handel's music? In the first place, manly strength and vigour; next, direct, straightforward utterance; next, purely natural sentiment; next, a passion for imperial grandeur; and next a loyalty to rule which never degenerates into slavishness. The existence of these traits in the works of the great master can no more be denied than the ideality of Beethoven, the humour of Haydn, the tenderness of Schubert, or the grace and sweetness of Mozart. In point of manly strength and vigour Handel knows no equal. He launches thunderbolts, as said his mightiest successor, and they go straight to the mark. As for his utterances, they are never equivocal. Knowing what he has to say, he says it in language "understood of the people," and if there be times when he steps aside to humour the popular ear or gratify a singer with that which is unmeaning or fantastic, he only supplies a foil the better to set off the directness and truth of his common speech. When sentimental, Handel is never puling. You don't see him in hysterics. He scorns to "pile up the agony" in attacks on the nerves of his hearers for the sake of sensational results. He can weep. There are tears in every bar of "He was despised," and the pathos of "He shall feed His flock" is infinite. Yet when Handel weeps, he weeps like a man, and a woman has said "the tears of a man are terrible." We, as an imperial race, should appreciate the master's imperial effects. Handel is the Napoleon of his order, without a Moscow. The French Cæsar used to win victories by launching masses at his enemy's centre. Handel too fights in masses and overwhelms by straightforward blows. You cannot give him too large a force. Expand the Sydenham transept till twice four thousand executants find room on its orchestra, and his power is doubled without encumbrance. Such a musician deserves to be the musician of an empire. Rome would have decreed him divine honours, and sent her legions to battle with his music at their head. Then how, with all his consciousness of strength, Handel submits to rule and order! We may wish that he had oftener burst the bonds which limited the exercise of his giant powers, but the sight of such a man yielding obedience closely touches a nation distinguished by its reverence for law. We flatter ourselves that in all the foregoing respects Handel is English. As a people we claim to be manly and vigorous; to speak our minds in straightforward fashion; to hate affected or exaggerated sentiment; to have the qualities of imperialism, and to be eminently law-abiding. If this be so, the affinity between Handel's music and our national character is strong enough to explain the phenomenon of the master's position. When he came to England he came to his own, and his own received him.



We know that the influence of Handel on English music and English taste from his day to ours has been immense. Of this no further proof is required than his own greatness and popularity, because everything in the world of mind, no less than the world of matter, exercises a force in proportion to its strength. Some one has said that each word spoken makes a mark, by its agitation of the atmosphere, upon the "everlasting hills." The statement may not be easily capable of scientific proof, but at any rate it is only an exaggeration of a grand fact; and, without the smallest cavil, the enormous influence of Handel will be taken as past dispute. How can we trace the result of his influence? Not to a great extent in the form of direct imitation. That supreme flattery has been denied to Handel for a very sufficient reason. He is too easily imitated, and the copy too easy of detection. His power more appears in the fact that he has furnished a standard by which the work of others may be judged. Since the great master lived many a composer has bidden for favour in the department of Oratorio. Haydn made a mark with the "Creation," but after him none succeeded till Mendelssohn arose. True there was a time when Neukomm assumed heroic proportions, and when English connoisseurs raved about Spohr, between whom and Handel not the slightest sympathy existed. But Neukomm, having gone up like a rocket, came down like its stick, and Mendelssohn elbowed Spohr out of favour. Undoubtedly the success of Mendelssohn is a fact to be taken into serious account; but it should not be regarded as proving anything against Handel. The reverse perhaps is really the case, because the Berlin composer worked upon the "ancient lines," and merely added to them the grace of expression and beauty of colour made possible by later artistic progress. "St. Paul" and "Elijah" came to us purely as developments of the Handelian Oratorio, differing from it according to the diversity of the composers' gifts, the extent of the resources with which they had respectively to deal, and the prevailing taste, but resembling it in very many essential features. The art of Mendelssohn is the art of Handel, making allowance for the hundred years that separate them; and precisely because we recognised in the later composer the great qualities, however modified, of the earlier, his music met with prompt acceptance and abiding favour. But upon this part of my theme I need not further enlarge. More important is it to inquire whether the dominant influence of Handel among the masses of the people is likely to endure, or whether it is destined to give way before the advance of new ideas and forms of expression.

In entering upon this part of my subject it is necessary to distinguish between things that differ—between the form and spirit of Handel's music. The form in very many respects is dead and could not possibly be revived, even if that were desirable. Handel himself often broke the rule which prescribed for every air an episode in the relative minor, with a *Da Capo*; and the liberty thus exercised descends from generation to generation, otherwise form would become stereotyped, and progress in an important respect be made impossible. But form, after all, is to art scarcely more than dress is to the man—or, as I had better say, the woman. Fashions of dress change without more effect than is visible to the eye, and form in music may alter without serious influence upon the underlying art. As a matter of fact it does alter; the mode accepted by one generation being cast aside by the next in favour of another

better suited to prevailing tastes. But all this may go on independently of the bases and essentials of music, and in this fact we who desire the continued influence of Handel's masculine genius take comfort. About the master's forms we care little or nothing. Really they often bore us, and excite a feeling of pity that so great a man was obliged to move within their narrow limits. But the spirit which animates his music, determining its style and character, apart from form, is another matter. To this we cling, and the question whether it will long serve us is one of the highest moment. Just now the superficial observer and he who looks only at professed musical society foretell the downfall of the Handel *cultus*. Handel is out of fashion among the mass of connoisseurs, who speak of him with the cold respect due to that which, having served its generation, can be of no further use. But the phenomenon is not new. Handel went out of fashion with the so-called leaders of musical opinion generations ago, and was none the worse for it with the nation at large. As then, so now. Repudiated by admirers of modern art—men and women of cosmopolitan tastes—he keeps fast hold upon the people, to whose approval he knows the shortest way and of whose affections he has the tightest grip. But it may be said that the estrangement from him of musical society is ominous of a more complete catastrophe. I venture to question this, and on very good grounds. The upper classes of a nation, especially those who lead in literature and art, are seldom national; showing indeed, anti-patriotic tendencies more often than the reverse. They are cosmopolitan almost as a matter of principle, and their sentiments offer no clue to those of the people at large. But even if this were not the case we have plain proof that England remains faithful to her adopted musician. The great master's Oratorios are heard as often as ever they were, and with no abatement of interest; the "Messiah" day at festivals all the country over is still the day, and in the homes of the people Handel's music is to art what the Bible is to literature. Nobody can deny this, but plenty may be found to say that it cannot last. I think it will; not, perhaps, without change in matters of detail, but free from change in matters of principle. The reason for this belief lies in the fact upon which so much stress has already been laid with a view to its present application, viz. the close sympathy between Handel's music, in its essentials, and our national character. Before the one is rejected the other must change; and the outlines of a people's mental and moral physiognomy are altered by the progress of time as slowly as a continent is upheaved or submerged by the action of natural forces. We may be assured of this, at all events, that no nation receives an artist so completely into itself as England has taken Handel without reasons lying far deeper than the influence of fashion can reach, nor unless there exists a *rapprochement* between the two only affected by a transforming of one or the other. Handel has passed beyond the reach of modification, and, as regards England, none of us need give way to alarm. Its taste and temperament, as the late First Gentleman in Europe is reported to have said of its crown, will last our time. I want particularly to impress these considerations upon whoever is just now concerned for the musical future of our country, and inclined to despair because of the phenomena due to the inroads of modern ideas. It is only on the surface that these phenomena exist. They are like the ocean waves, which seem, as they advance and shatter themselves on the rocks, to come from the depths beyond. But it

is only the shallow water that foams and rages. Farther out the "blue profound" merely rises in obedience to force and then sinks again to rest upon the spot from which it rose. So with the effect of fashion on a nation's music. There may be disturbing results, but they are transient; and as Handel, with his grand artistic qualities, has remained the musician of the people through the changes of near upon 150 years, so he is likely to remain. Well for England that she has such a sheet-anchor to steady her "when the stormy winds do blow" and cross-currents vex the waters!

## A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

(Continued from page 268.)

### SECOND PERIOD: TYPOGRAPHY.

The concluding words of the previous article direct us to the manner in which we must now trace this second period. Our present course is entirely different from that to which we have kept hitherto.

What has now to be described is to us only the employment of an already known process on new ground; whereas, according to the view which has prevailed hitherto, it was a new invention without any preparatory stages. There is a learned book on this subject by Anton Schmid, late Custos of the Imperial Library at Vienna, which bears the title "Ottaviano dei Petrucci di Fossombrone, the first inventor of music-printing with movable metallic types, and his successors in the sixteenth century."\* It is a large book, and I should not desire more space for a work which I hope sometime to publish on all the five periods together. It appears clear from the very title of Schmid's book that he allows of the existence of nothing but block-printing before Petrucci's time. And he says shortly after (p. 3), "Not till the last few years of the fifteenth century, after long pondering, did any one hit upon the invention of movable types of metal for florid, song, and subsequently for plain-song also, and lute and organ tabulatures, available for the printing-press." According to this, the printing of plain-song was an imitation, not a forerunner, of that of florid-song, the very opposite of what I explained in the previous number, and shall still further demonstrate in the sequel. In Schmid's view, which has hitherto been taken by all writers on the subject, who betray great ignorance of the preceding fifty years, Petrucci's invention fell down, as it were, from heaven. He asks pathetically (p. 3), "Who was the happy man who invented the art of printing and multiplying works of music by means of movable metal types? To whom belongs the glory of an invention which was so perfect at its very outset, so sound in its progress, and so enjoyable in its effects to all who were fond of the art?" The learned Custos of Vienna assures us naively in his preface, "As I was anxious to state in my book only what is true, i.e. facts guaranteed by historical documents, I considered myself bound to treat my subject in the simplest style, and to forego all rhetorical ornament and superfluous diffuseness, which in many books wastes so much of our time; but on the other hand I sought to be especially conscientious in my search for historical truth and bibliographical exactitude."

\* "Ottaviano dei Petrucci da Fossombrone, der erster Erfinder des Musiknotendruckes mit beweglichen Metalltypen, und seine Nachfolger im 16ten Jahrhundert." Vienna, 1845. Pp. 342, 8vo, with an Appendix of Music, Printers' Devices, &c.

Judging him by this standard of his own, we must unfortunately cancel a considerable part of his book. Poor Schmid! Too much learning often dulls the spirit, if there is not on the other side a little historical common sense to hold the tongue of the balance upright. However, I am not to speak here of Schmid, but of Petrucci.

Ottaviano dei Petrucci is in fact the first noteworthy personality, and to this day the most prominent name, that we encounter in the history of music-printing. He is the only one connected with music whom we could in any sense put by the side of Gutenberg, the great inventor of book-printing; and their histories were similar. Petrucci was born at Fossombrone, a town in the duchy of Urbino, June 18, 1466, of noble but not wealthy parents. As printer he naturally turned to Venice, which was in his day the central point for that art. In the years of his best powers, towards the end of the fifteenth century, he succeeded in discovering a process "which many inventive men had often attempted, without being able to overcome the difficulties," by which he brought to perfection "a thing as welcome as it was difficult, and of public utility." Thus he speaks himself in the preface to the first work printed by him, a collection of ninety-six songs for several voices, entitled "Harmonice musices Odhecaton," that appeared in Venice in 1501. The Privilege of the municipality of Venice, dated May 25, 1498, confirms this in the words, "Petrucci has with great expenses and labour executed what many before him, both in Italy and elsewhere, had long attempted in vain." Now what had these many attempted so long in vain? The Privilege of the Signoria tells us quite distinctly that it was an easier method of printing *florid-song* (canto figurato). In consequence of this, the Privilege goes on to say, the Gregorian *plain-song* (canto fermo) also would be able to be printed with much greater ease. From this expression it has been inferred that they also were thenceforth actually printed by Petrucci's method, which was not the case. In the above words the Signoria were only repeating the hope which Petrucci had expressed in his request for the privilege, but which was not fulfilled, as I showed in the previous article. Petrucci requested and received the privilege for twenty years, solely for the printing of music in many parts for singing, organ, and lute.\* This makes the matter perfectly clear.

The earliest works published by Petrucci were three books of strictly secular compositions. The first book appeared on the 18th of June, 1501. In the very next year he began to publish church music, of which in course of time a great quantity was printed. He began with a collection of Motets, also in three books. In 1504 he commenced a large collection of Italian secular songs in nine books, entitled "Frottole." This forms a pendant to his first publication, which contains almost exclusively pieces by composers of the Low Countries. To give an idea of the great activity which he showed at the very beginning, I give a list of his publications in the first four years, together with the dates of printing, and a notice of the libraries in which copies are preserved. The Museo Filarmonico at Bologna possesses the greatest

\* "... Ottaviano dei Petrucci . . . cum molte sue spex ed vigilantissima cura ha trovato quello che molti non solo in Italia ma etiandio de fuora de Italia za longamente indarno hanno investigato che e stampare commodissimamente Canto figurado. Et per consequens molto piu facilmente Canto fermo: cosa precipue a la Religion Christiana de grande ornamento et maxime necessaria: pertanto el soprascripto supplicante recorre a li piedi de vostra Illustrissima Signoria, supplicando quella . . . se degni concederli de gratia special chore a primo inventore che niuno altro nel dominio de Vostra Signoria possi stampare Canto figurado ne Intabuladure d'Organo et de liuto per anni vinti."—Privilege of the Signoria, May 25, 1498, in Schmid, p. 10.

number; but Vienna, Munich, and Berlin also have precious and generally very well-preserved specimens of the printing in this earliest age:—

Date of Printing.		Libraries possessing Copies.
June 18 ...	1. Harmonice musices Odhecaton, A ... ..	Bologna.
Feb. 5* ...	2. Canti B, numero cinquanta	Bologna.
May 9 ...	3. Motette A, numero trentatre ... ..	Bologna.
Sept. 27 ...	4. Misse Josquin ... ..	Berlin.
Dec. 27 ...	5. Missarum Josquin, lib. i. ...	Vienna.
	6. Missarum Josquin, lib. ii. and iii. (Second edition of No. 5, much enlarged)	Vienna.
May 10 ...	7. Motetti de passione, signati B ... ..	Bologna (wanting title).
June 17 ...	8. Misse Brumel ... ..	Vienna, Berlin.
July 15 ...	9. Misse Ghiselin ... ..	Vienna, Berlin.
Oct. 31 ...	10. Misse Petri de la Rue ...	British Museum, Bologna, Rome, Vienna, Berlin.
Feb. 10 ...	11. Canti C, cento cinquanta ...	Vienna.
March 24 ...	12. Misse Obrecht ... ..	Vienna, Munich, Berlin.
(?) ... ..	13. Motetti A ... ..	(?)
(?) ... ..	14. Motetti B ... ..	(?)
Sept. 15 ...	15. Motetti C ... ..	Vienna, Munich.
Nov. 28 ...	16. Frottole, lib. i. ... ..	Vienna, Munich.
Jan. 8 ...	17. Frottole, lib. ii. ... ..	Vienna, Munich.
Feb. 6 ...	18. Frottole, lib. iii. ... ..	Munich.
	new edition, Jan. 29, 1507 ... ..	Vienna.
No date ...	19. Frottole, lib. iv. ... ..	Munich.
March 23 ...	20. Misse Alexandri Agricole ...	Bologna, Vienna, Berlin, Rome.

In 1505 he was threatened with competition in printing music for lute and organ, notwithstanding his privilege; wherefore he began to work at this branch also, producing, however, only works for the lute with and without the voice. But nothing has been heard of his ever thinking of trying his ingenuity at printing *plain-song* (*canto fermo*), and thus making good his assertion that this, as well as *florid-song* (*canto figurato*), could be multiplied "with much greater ease" by the new method. He seems to have said this only in the enthusiasm natural to an inventor, exaggerating somewhat the importance of his invention.

Petrucchi was richer in ideas than in cash; he was a "poor homo," as he openly declares in his application, in 1514, for a prolongation of his privilege. With his rash and impetuous temperament, which could not brook any delay in the execution of his plans, as is shown by the rapid succession of his first publications, he would soon have discovered that his resources were dried up, if he had not, like Gutenberg, found companions who possessed experience and understood accounts—Amadeo Scotti, a bookseller, and Nicolò da Raphael. He soon (1511) left the entire management to them, and tried his fortune as printer of musical and literary books, first in his native town of Fossombrone, and afterwards at Rome. Pope Leo X. granted him a privilege for fifteen years with most flattering expressions, but only for *florid-song* and for tabulatures for the lute and organ. Rome would have been just the place to prove that his method was far the best also for *Gregorian plain-song*; yet he did not once attempt to test this, but preferred, when necessary, to print non-musical books for the sake of profit or patronage. Thus there was no printing of missals or other church hymn-books. I mention this only in order to demonstrate anew that these sacred song-books had already come to be printed before Petrucci's time in a way which even his brilliant invention was unable

to improve. That invention had been made with exclusive regard to *florid-song*, *i.e.* highly elaborate vocal music for many voices, and was of the greatest importance for this. As regards its notation and dissemination, this kind of music was then in a helpless position; indeed, as far as its progress was concerned, the art of printing was of no service, for what xylography could do for it was not worth considering; amanuenses only could multiply copies of these compositions. In 1450, when Gutenberg began, this difficulty did not exist; but fifty years later the state of things was quite changed. In this short time the bright daylight of art was suddenly let in upon the attempts at writing for many voices; masters arose, whose reputations spread over all Europe, and who, regarding all Europe as a home for their talents, travelled from court to court. Most and the greatest of them belonged to the Low Countries, but all other countries vied with them in contributing a contingent to the musical army. All, whether Netherlander or Frenchman, German or Italian, Englishman or Spaniard, had only one home, Europe, in that glorious age of humanism, when all educated people had only one language, Latin. Musicians had long been pondering over the mysteries of artificial counterpoint, the forms of which always powerfully fascinated susceptible temperaments; but now they began to develop a capacity for exhibiting more beauty of tone and expressive song, while retaining perfect mastery over all the devices of counterpoint. The number of their hearers increased to thousands; and, with the admiration of this music, the desire to know it well became general. It was therefore a general wish to possess works of *Canto figurato*. Copyists could no longer supply the want; and consequently "many both in and outside of Italy" laboured to devise a suitable mode of printing, and in this Ottaviano Petrucci was successful.

But he would probably never have succeeded, and the object would have proved quite unattainable by means of typography, if the musicians had required that their compositions should be printed as they were written, and as they are now printed, in full score. But they let them appear only in single voice-parts, and in that form they were copied, and consequently printed also. Even in pieces for three or four voices, where all the parts are combined in one book, they are not arranged one below the other, but each by itself, one following the other. The masters kept their draughts of compositions, or full scores, so strictly to themselves as secrets of the workshop, that not a single bar of them is preserved for us from this early age. In elaborating their compositions in full score they probably inserted the different voices in different colours; and this alone would make a reproduction by typography impossible. Thus the hundreds of thousands of pieces of music belonging to two centuries have been transmitted to us almost exclusively in the form of single parts—a form which opposes almost insuperable difficulties to the study of the history of music during that long and important period. Only this defective mode of circulating music in single parts, to the neglect of the full score, rendered it possible to assist *florid music* by the use of typography. Every step of further development, taken by the art of music, proved the insufficiency of these methods and the necessity of new modes of printing.

Some say that Petrucci made his types of lead, others say of tin; so they were very probably composed of a mixture of the two—pewter. His process was a double impression, which is easily discernible in the large and often ornamental initials with the

\* This list is given with the dates quoted from the books. The year commenced on March 25; so that "Feb. 5, 1501" is what we should call Feb. 5, 1502.



five lines crossing them. He first printed these lines, and then the notes. The process was therefore essentially similar to that of the printers of Gregorian hymn-books, only that instead of printing these lines in several separate pieces he took a frame which covered the whole breadth of the paper, in this respect resembling the block-printing. The lines, which he printed very fine and sharp, give his impressions their clear, elegant, and firm appearance. The notes also are very well executed, though the perpendiculars are remarkably thick towards the outer end. Altogether Petrucci's impressions bear a very distinguished appearance, and the ink and paper are also excellent. They remind us indeed, more than anything else, of Gutenberg's splendid works. They possess, moreover, the peculiarity of being difficult to imitate, so that the process was not permanently maintained in practical use.

For, first, the double impression was very expensive. Was it absolutely necessary, or could not a process be invented which would make the printed less dependent on the written music? Some thought so; and a German, Erhard Oeglin (Oeglin, Ocellus), of Augsburg, accomplished it a few years later. On the 22nd of August, 1507, he finished the printing of a work entitled "*Melopoiaie sive Harmoniae tetracenticae*," and on the 29th of March, 1508, another, called "*Stella Musicae juvenibus artisque ejusdem novellis*," in which the music is executed at a single impression. This method spread rapidly, at all events in Germany; for an influential printer, Peter Schöffer, managed his musical works printed at Mainz and after 1511 in the same manner. How far these Germans were indebted one to the other and both to Petrucci it would be very difficult to prove; their process was entirely independent of that of the Venetian. A glance at the printed Missals, &c. probably first showed them that the double impression was not really necessary, if *red* lines were not insisted on. The use of types which would allow the notes to be easily joined together, became now positively essential. The works which these German music-printers published remained almost unknown; but their method presented so many advantages that it was soon generally known, and in a few dozen years generally imitated, and nowhere more ably and diligently than at Venice. Schöffer himself had a printing-press there about 1540. After this Petrucci's manner of type-printing belonged to the things of a period already passed, quite as much as the xylography which his invention had set aside.

All the printers gave even to the notes of florid-song a quadrangular shape like the notes of plain-song, not a round one; yet they were *written* round, or nearly so. An old choir-master of the Pope, named Eleazar Genet (called Carpentras from his birth-place), hit upon the idea of printing them in this shape. On his retirement he went back to his own country, to Avignon, arranged his works at leisure, and pondered over the best means of getting them printed. At length he found what he sought in the principle, "*Print as you write*." He was of course dissatisfied with the printing-types hitherto in use, whether Italian or German, florid or plain. And he found at Avignon a very clever man, Stephen Briard of Bar-le-Duc, who cut new types which marvellously imitated the essential figures of the usual mode of writing music. Jean de Channay, of the same city, printed the works. There were four of these, as far as is known, the first (in the year 1532) being "*Liber primus Missarum Carpentras*." No other place and no other printer ever made use of this original innova-

tion; which fact is the most eloquent judgment that can be passed upon it. At the present day it interests us mainly because it seems to have leapt over 150 years and anticipated the modern round notes; in this respect it possesses historical importance. But practically it was worthless, not because it deviated from the usage of the time, but because it started from an incorrect principle. Typography can never be tied down to be an exact copy of handwriting, but must follow laws of its own. Handwriting has an individual character, and gives pleasure mainly through the skill with which it handles its freer strokes. It is not bound to a measured regularity, and consequently the square and the circle are not figures which are exactly imitated in handwriting, but rather forms between which the hand is always shifting to and fro. If this is managed with a graceful freedom, we call the handwriting beautiful, and see in it the expression of individual character. Every mechanical process, on the other hand, must keep to regular figures of measured proportions. What the writer avoids, the square and circle and regular distances, form the sole rule for the printer. With musical signs all this is even more necessary. We observe consequently that they always abide by fixed forms, and that each has its special law. From the fifteenth to the seventeenth century the form of the notes was quadrangular, and since that time it has been circular; but it never has been and never will be regulated by the forms used in handwriting.

I seize the occasion of the first attempt to assimilate music-printing to music-writing to make these observations, because other trials in the same direction have cropped up from time to time, and especially because at the present time new experiments with the aid of photography would be very easy. But even if it were possible to print a facsimile of the manuscript as easily and cheaply as engraved or type-music, still the latter would remain the only satisfactory method for the trade and the world. The fundamental forms of music types are as firmly fixed as musical notation itself.

In the next number I shall briefly touch on the further fortunes of musical typography during its gradual extension to all countries, and then describe the period of Tabulature-printing.

(To be continued.)

#### AMATEURS.

WHEN, many years ago, a pianoforte was considered a luxury in the houses of the middle classes I can well remember that an evening where music was made a prominent feature was one of humiliation to the many whose schooling had not included this pleasing "accomplishment." A young lady who could play "prettily" was tolerably certain of an invitation to a party; but it was scarcely to be expected that guests of her own age who could draw, cipher, and speak French well enough to carry off prizes at their academical examinations, should sit quietly by whilst the room was ringing with applause at the showy pianoforte performance of a girl who had received perhaps "bad marks" enough to brand her as a dunce amongst her schoolfellows in everything but "music." And so it gradually became the fashion to play; not that a love of the art had anything to do with it, but parents, seeing that their daughters' hands were made pretty much like those of other people, and that their fingers were not deformed, reasonably imagined that, if they bought an instrument and paid a master's terms for "pianoforte" at

a school, they would be enabled to have a little music at home after the business of the day. The light and frivolous pieces which reigned supreme at this time—relieved only by such pretentious compositions as “The Battle of Prague,” and some other descriptive effusions of this character—could scarcely be said to do much towards laying the foundation of a solid taste for works of art; but as the drawing-room was in these days chiefly devoted to the ladies, even in the evening, the “latest fashion” in music was pretty certain to please as much as the “latest fashion” in dress, and of course remained in favour about the same length of time. Vocal music, however, began shortly to be extensively cultivated, and the sound of the human voice soon effected what the notes of the pianoforte could never achieve. Not only male visitors at a house, but stony-hearted brothers quietly flocked into the room to hear a song, although they would have closed a door to keep out the sound of a pianoforte. Words, aided by the magic eloquence of music, sank deeply into the hearts of the most phlegmatic drawing-room loungers, and many young men who had always imagined that music was “only fit for schoolgirls” asked their sisters to “sing that song again,” and even condescended to beat time during its performance. And then they began to buy songs for themselves, and take counsel with the lady-members of the family as to those which would best suit their voices, making “night hideous” often enough with their noise, but preparing the way for results which have, in due course, unquestionably proved highly beneficial to the art. Music is all-absorbing, and, within my own experience, I can scarcely recollect one instance where it has been abandoned, if once taken up in earnest. When therefore families became united by this artistic bond, it was natural that the tone of the instrumental and vocal works practised should gradually become more elevated. The publication of the standard compositions in a cheap form of course contributed materially to effect this reform, and Oratorios, Masses, Cantatas, and Part-songs being regularly purchased by private individuals, evening rehearsals became a recognised institution of the country. Thus there arose a race of vocalists both willing and competent to assist in the rendering of works without any reward save the consciousness of having helped to spread a knowledge of the finest specimens of art bequeathed to us by the great masters.

Now it is obvious that the difference between a professor and an amateur is that the former lives by the exercise of his talent and the latter does not. We can hardly then, perhaps, be astonished that a sore feeling should have been created at first when it was seen that “amateurs” were forming themselves into Choral Societies, and singing important works before public audiences. It was said that they were stepping from their legitimate sphere, and “taking the bread out of the mouths” of those who had systematically trained themselves to music as a profession. Now this very same thing was affirmed in days now happily passed away, when foreign artists, whether executive or creative, visited this country. It was stated that they were “taking the bread out of the mouths” of Englishmen; but the thought never struck the patriotic individuals who raised this cry that if we persevered in fencing round our island against the invasion of the world’s music and the world’s musicians, we should soon have very little bread to put into our mouths. Turn to the records of the time, and see what desperate efforts were made in various quarters to supply the musical wants of the people, either with home manufactures, or with

foreign wares adapted to the presumed taste of the people. How nicely, for instance, some of the lyrical works popular on the Continent were cooked up for the English market. It would be painful, indeed, to describe one-half of the operative hashes thus manufactured, for I should be compelled to mention the names of many who were capable of, and even known for, better things; and who, despite the artistic crimes of which they were guilty, have scarcely perhaps a right to be judged too harshly, considering the temptations by which they were surrounded. But the good sense of the people at length prevailed; and it was shortly seen that the sooner we held out the hand of welcome to artists of all countries the more musical would England become.

May we not, then, take a lesson from this fact, and regard this amateur element which has recently sprung up as a hopeful and healthy sign of the musical future? By what means, for example, have the grand works of Bach become known, and even popular, in this country? Surely through the efforts of amateurs, who by earnestly devoting many months to compositions so abstruse as to be unapproachable by professional choristers, to whom of course every hour is valuable, have succeeded in awakening a taste for high-class music which, but for their exertions, might have remained dormant for years. Choral singing is so delicate, refined, and subtle an art that only those who have leisure, and can therefore band themselves together to study patiently and zealously under an experienced Conductor, are enabled to give effect, not only to the notes but to the meaning of works so elaborate as we have recently heard. All honour, then, to artists who can reveal to us beauties so long hidden. Amateurs have a mission before them which they are worthily fulfilling, and every encouragement should be given to them in their self-imposed task, more especially by persons commercially interested in promoting a more extensive love for those musical creations which demand a long time and much labour for their due rendering. It is absurd in the extreme to suppose that Amateur Choral Societies are not productive of the utmost good to the progress of music in this country, and equally unreasonable is it to believe that anything which tends to the permanent benefit of art can by any possibility be detrimental to the interest of its professors.

HENRY C. LUNN.

#### THE FAMILY OF BEETHOVEN.

WHEN a great man has made his name illustrious the history of his family becomes a question of public interest, and the antiquary explores the records of Church and State to bring to light names and dates which would otherwise have been buried in oblivion. In the absence of such authentic details, baseless and fanciful statements are too often lightly promulgated and blindly copied, until at last they pass into literature as unquestioned portions of history. In 1837 a Dutch writer, M. Van Marsdyck,\* endeavoured to assign a Dutch origin to the family of Beethoven, and to claim the composer himself as a compatriot by birth. Van Marsdyck asserts that Beethoven’s grandfather settled in Bonn from Holland, that his parents were itinerant musicians who during the summer attended the fairs in Holland, and that his mother, Helena Keverich, gave him birth in August 1772 during a fair at Zutphen, a town of Gueldres, in a poor inn bearing the name of “De fransche Tuin,”

\* In a pamphlet entitled “Lettre à M. le Bourgmestre de Bonn, contenant les preuves de l’origine hollandaise du célèbre compositeur Louis Van Beethoven.” Amsterdam : J. D. Sybrandi.

or "The French Garden." All this, however, is utterly destitute of any foundation in fact,\* and it is now established that Beethoven's ancestors were natives of Belgium. The connection between the Beethovens of the parent country and the branch of the family settled in Germany seems to have been obscured by the lapse of time, and some years ago M. Jacobs, a grandson of a brother of Beethoven's grandfather, visited Vienna to ascertain the nature of his relationship to the family of the composer. After many inquiries he met Beethoven's sister-in-law, the widow of his brother Karl, who still had in her possession the portrait of the composer's grandfather, painted by Radoux, painter to the Court, in 1739, when Louis Van Beethoven the elder was twenty-seven years of age. From her M. Jacobs obtained a lock of the hair of his illustrious cousin, and an autograph letter written to Bach† at Vienna respecting the plan of founding an academy. From information furnished by M. Jacobs, as well as from the results of his own researches, M. Grégoir, a Belgian antiquary, published a small pamphlet entitled "Notice sur l'origine du célèbre compositeur Louis Van Beethoven" (Anvers, 1863), and from this pamphlet the following details, with some additions and corrections from other sources, are extracted.

The family of Van Beethoven dates from the beginning of the seventeenth century, and lived at Leeftael, in the neighbourhood of Louvain. One of its members fixed his residence at Antwerp about 1650, and was father of Guillaume Van Beethoven, who married, on the 11th September 1680, Catherine Grandjean, by whom he had eight children. Their son, Henri-Adelard, was baptised on the 8th September 1683, in the parish of Notre-Dame, at Antwerp. His sponsors were Henri Van Beethoven,‡ as proxy for Adelard de Redineg, Baron de Roegeney, and Jacqueline Grandjean. Henri-Adelard married Marie-Catherine de Herdt, by whom he had twelve children; and it appears from the parish books of the town of Antwerp that their third child, Louis, grandfather of the great composer, was born at Antwerp, where he was baptised in the church of St. Jacques on the 23rd December 1712. Beethoven was, therefore, of Flemish descent. The twelfth child of Henri Van Beethoven, Louis-Joseph, resided at Oosterwyck, near Bois-le-Duc, with his son-in-law, Van der Brugge. He was baptised in the church of St. Jacques, at Antwerp, on the 9th December 1728, and died at Oosterwyck on the 11th November 1808. He married on the 3rd November 1773 Anna Scheurweghs, a native of Pulle (not Wulle, as Féti's says), a village five leagues from Antwerp, where she was born on the 8th October 1752. She died at Antwerp on the 26th

July 1794. By her Louis-Joseph had a son, François-Jacques Van Beethoven, who settled at Maestricht about 1809 and married Maria Lux, and two daughters, Anne-Therese, born at Antwerp on the 29th January 1774 (soon after the marriage of her parents), and Marie-Therese, born at Antwerp on the 11th January 1775. The latter was married at Notre-Dame on the 6th September 1808 to Joseph-Michel Jacobs (born in 1777 and died at Antwerp in 1857), and was the mother of Jacob Jacobs, an eminent painter. She died on the 23rd January 1824, and was the last surviving member of her family at Antwerp. The widow of François-Jacques Van Beethoven was living in 1863, and her son, Hubert who died not long before that time, was one of the last survivors of that generation. Other members of the Beethoven family settled at Maestricht, at Tongres, and at Tirlémont. One of these was Corneille Van Beethoven, a notary at Tongres, who was a son of François-Jacques Van Beethoven, and was born at Maestricht. His descendants still exist at Tongres.

Louis Van Beethoven, the composer's grandfather, was a musician at Antwerp, and seems to have left his native country early in life on account of some quarrel with his family. He settled at Bonn in 1732, first as one of the musicians to the Court, and afterwards as a tenor singer in the chapel of the Archbishop-Elector of Cologne, who resided at Bonn. He was appointed Chapelmaster in or about 1761, and died at Bonn on the 24th December 1774. By his wife Maria-Josepha Poll he had several children, one of whom, Johann, born in 1740, became, as well as his father, a tenor singer in the Elector's chapel.

In the Court Almanack for the year 1760 the following notice of the Beethovens appears:—

#### CHAPEL OF THE COURT.

Singers.

Ludwig Van Beethoven, singer.

Johann Van Beethoven, additional.

In that for the year 1761 is:—

Chapelmaster.

Vacant.

Singers.

Ludwig Van Beethoven.

Johann Vag Beethoven, additional.

In the Almanack for the year 1763 the former is named as Chapelmaster, the latter as Singer. In 1767 Johann Van Beethoven married Maria-Magdalena, widow of Johann Laym, valet-de-chambre to the Elector of Trèves, and daughter of Heinrich Keverich, chief cook to that prince. She was born at Ehrenbreitstein, near Coblenz, as is shown by the following extract from the parish register:—

"Anno 1746, 20<sup>ma</sup> Decembris, renata est Maria Magdalena Kewerich, Domini Henrici Kewerich, coqui primarii Em<sup>mi</sup> et Mariæ Westorfs, conjugum legitima filia."

In the marriage register of the same parish appears the record of her first marriage:—

"Anno 1763, 30<sup>ma</sup> Januarii prævia dispensatione super omnibus denunciationibus de expressa licentia Em<sup>mi</sup> sub vesperam in sacello apud R.R.P.P. Capucinos coram requisitis testibus.—matrimonialiter copulati sunt prænobilis Dominus Johannes Laym, Em<sup>mi</sup> Cubicularius et prænobilis virgo Maria Magdalena Kewerich, Vallensis."\*

Laym died at the age of thirty, on the 28th November 1765, two years and ten months after his marriage. In the marriage register of the parish of St. Remigius at Bonn, under the date 12th of November 1767,

\* Ehrenbreitstein is also known by the name of "Thal," or "The Valley."

\* Féti's ("Biog. des Musiciens") seems to credit Marsdyck's assertion that a Louis Van Beethoven, son of Helena Keverich, was really born at Zutphen in 1772. He conjectures that Beethoven's mother had a sister, named Helena, married to another son of Louis Van Beethoven, and that they were the parents of the child born in Holland. He supposes also that the error in the register of baptisms, in which Maria Magdalena Keverich is named Helena, proves the existence of another daughter of Heinrich Keverich, and was due to the forgetfulness of the priest, who, acquainted with both sisters, inserted the name of the one for that of the other. There seems, however, to be no evidence whatever in support of this theory, and it is more likely that Marsdyck's account is altogether based on mere local gossip. The error in the register probably arose, as Wegeler suggests, from the abbreviated form "Lenchen" or "Lene" being equally used for the names Magdalena and Helena. Hence the latter was erroneously inserted in the register instead of the former. It may also be added that all the children of Louis Van Beethoven, except Johann, appear to have died young.

† Grégoir strangely says "probably a son of J. S. Bach," but this must be incorrect. In the absence of more precise information respecting this letter, it seems probable that the person to whom it was addressed was Dr. Bach, of Vienna, Beethoven's law adviser. He was not related to the Cantor of the Thomasschule.

‡ Probably his grandfather.



appears the record of the marriage of Johann Van Beethoven:—

"Copulavi Johannem Van Beethoven, filium legitimum Ludovici Van Beethoven et Mariæ Josephæ Poll, et Mariam Magdalenam Keferich, viduam Laym, ex Ehrenbreitstein, filiam Henrici Keferich et Annæ Mariæ Westorffs."

The first child of this marriage was a son named Ludwig Maria, who was born on the 2nd April 1769, and died on the 8th of the same month. His godfather was his grandfather Louis Van Beethoven, and his godmother was Anna-Maria Lohe, Madame Courtin. The great composer was born in the following year, and his baptism is thus recorded in the register of the parish of St. Remigius:—

"Anno millesimo septuagentesimo septuagesimo die decima septima Decembris baptizatus est Ludovicus, Domini Johannis Van Beethoven et Helenæ Keverichs, conjugum filius legitimus: Patrini: Dominus Ludovicus Van Beethoven, et Gertrudis Müller, dicta Baums."

It will be observed that Beethoven's mother is here erroneously named Helena. The house in which he was born was in the street named Bonngasse, numbered 515.\*

Beethoven's mother died on the 17th July 1787 and his father on the 18th December 1792, leaving two younger sons, Gaspar-Anton-Karl, born on the 8th April 1774, and Nicolas-Johann, born on the 2nd October 1776. Karl, a teacher of the piano, died at Vienna in 1815, leaving a son, Karl, whose subsequent misconduct was a source of much grief and trouble to Beethoven, who had undertaken the charge of his education. Johann, who became an apothecary, and settled at Vienna, survived his illustrious brother for several years.

Beethoven died at Vienna on the 26th March 1827. Mozart's Requiem and a hymn by Seyfried were performed at his funeral, at which more than 35,000 persons were present. The coffin was carried by the following artists belonging to the opera: Eichberger, Schuster, Cramolini, Ad. Müller, Hoffmann, Rupprecht, Borschitzky, and Ant. Wranitzky. During the procession the singers of the opera chanted the Miserere. The pall-bearers on the right were the Chapelmasters Joseph Eybler, J. Hummel, Ignaz Seyfried, and Kreuzer. On the left were Joseph Weigl, Adalbert Gyronetz, J. B. Gansbacher, and W. Würfel. Thirty-six torches were carried by poets, composers, actors, and personal friends, among whom may be mentioned Czerny, Haslinger, Lablache, Baron de Lannoy, Mayseder, Schubert, Steiner, and Breuning, the friend of Beethoven's childhood. His brother was chief mourner. Four addresses were delivered at the grave by S. Anchütz, Grillparzer, J. Castelli, and Baron von Schlechta.

The body of the immortal composer lies in the cemetery of Währing, near Vienna.

In 1845 his statue, by Thorwaldsen, was erected in his native town.

It has always appeared to us that music is degraded from its true position when, instead of asserting its own unaided power, it is used as a means of enlivening a long evening after a dull public dinner. We can perfectly understand why at the Anniversary Festival of the Royal Society of Musicians a concert should form a portion of the entertainment, because it is a meeting of artists in support

of the art; and the brothers and sisters of those who are benefited by its funds gracefully show their sympathy with the cause by an exhibition of their talents; but we must confess to a slight feeling of humiliation when we read, as we have lately done, that at a very commonplace dinner connected with a subject entirely unassociated with art, songs and instrumental pieces were inserted between the speeches, and that the "musical arrangements" were under the able direction of an eminent professor. Surely the flow of conversation, relieved at intervals by those displays of eloquence usually called forth at public banquets, should form sufficient variety during an evening, without bringing forward artists whose appeal, to be effectual, must be modified to the exigencies of the occasion. It is very true that music is thus often admitted into the presence of men of the utmost importance and influence in the world, but not in the manner its best friends desire. There is a nobility in art which should make it ever a welcome guest with the aristocracy either of birth or intellect; but when we see it thus hired out we are too forcibly reminded of the gentleman in plush who, with an air of conscious superiority, boasted that he would "wait at table with the highest in the land."

THERE can be little doubt that, although we may not be candid enough to confess it, we do not like our early beliefs to be interfered with by the stern reality of truth. We are disappointed, for instance, at being told by some officious searchers into historical facts that no such person as William Tell ever existed, or that Joan of Arc was not burned to death at the stake. Let us at once say, therefore, that we much doubt whether our remarks will be received in a friendly spirit when we state, in reply to many questions from correspondents, that most of the well-known sentimental musical effusions put forth with the names of great composers attached to them are spurious productions; and that very few indeed of the compositions bearing descriptive titles were so named by those who wrote them. Beethoven's "Adieu to the Pianoforte," was written years after the composer was dead; and the "Dream of St. Jerome," so pathetically alluded to by Thackeray, had no more to do with Beethoven than the piece already mentioned. Weber's "Last Waltz" is by Reissiger, and was published, in a collection of waltzes by that composer, by an English music-seller nearly forty years ago. The air known as the "Harmonious Blacksmith," is not by Handel, and no blacksmith was in the slightest degree mixed up with it. Beethoven's "Moonlight Sonata," "Sonata Pastorale," and "Sonata Appassionata" had no such sensational prefixes in the composer's manuscript; and the mere mention of the ridiculous titles which have been given to Mendelssohn's *Lieder ohne Worte*—the "Bee's Wedding" being one of the most truly absurd examples—would have driven their sensitive author distracted. With these facts before us, we should be cautious how we receive any composition which on the face of it creates suspicion. Such matters may appear trifles to those who look only upon the commercial side of the question; but there are others whose respect for the great works in art teaches them also to respect the memory of those who produced them; and it is their duty, therefore, to speak on all occasions what they know to be the truth, even at the risk of disturbing the serenity of many who have so long accepted a falsehood as to care not for the result of further investigation.

\* Johann Van Beethoven afterwards lived at a house in the Rheingasse, numbered 934, which has been sometimes erroneously regarded as the composer's birthplace.

It is unquestionably a difficult matter to clothe an unpleasant truth in pleasant words; but we nevertheless think it the duty of a critic to make the attempt. An American journal, however, earnestly devoted to the cause of music—which, as the editor informs us, was given three months from its starting to “burst up”—seems to increase in plain-speaking as its circulation improves; for in the last number we have some specimens which are certainly more characteristic of a noble independence of diction than any we have yet seen in its pages. Speaking of a concert, for example—which it describes as a “monstrous, morbid mass of muscular musical melancholy”—Bach’s Cantata, “God’s own time is the best time,” is said to remind its hearers of “a lot of grown-up babies playing at marbles made of the bones of their grandparents.” In a notice of a performance of Wagner’s operas we are told that during many parts “the discord and the out-of-tune (to coin a word) was sublime in the colossal dimensions of its depth, height, thickness, intensity, vigor, relentless masculinity, breadth, intellectuality, and continuity.” And the following is a portion of a review of a pianoforte piece: “To describe it anatomically would be to say that it has neither head, tail, nor torso. It seems to have no *raison d’être*, certainly no *raison musicale*. It has no feature, no countenance, no body, soul, nor boots. But there are bristles, whether of a porcupine or of a hog we know not, but they would become the latter animal.” The journal is termed by its proprietors “radical;” but on this side of the Atlantic, at least, we question whether such “radicalism” would not tend to promote a reactionary spirit of “conservatism.”

THE *Lancet* informs us that “a Society is being formed which will seek for the regulation of street music—not its abolition, which would be impracticable—and that members of the various professions are enrolling themselves with the object of pressing for legislation upon the subject.” Now what this can mean we are at a loss to understand. The suppression of street music is a matter which may reasonably be taken up by any Society desirous of insuring peace and quiet in the streets of our metropolis, but its “regulation” would, we think, defy all the efforts even of our Home Secretary. Is it intended, for instance, that the compositions performed shall be especially arranged for the purpose by a musical committee, that a Conductor shall be appointed for each district, and that a paid official shall decide whether the instruments are perfectly in tune before a performance begins? Are we to imitate the meetings of the School Boards, and quarrel over the best method of educating the masses—the music of the past, present, and future being the bones of contention—so that “Vote for Jones, the tried advocate of the old school,” or “Support Robinson, the unflinching champion of Wagner,” shall be inscribed on the banners of candidates for the office of local commissioners? Surely the subject had better be left to work its own cure. Street musicians have wonderfully improved lately, and will continue to improve without legislation on the matter. Even the trombone-player who for years formed one of a peripatetic band, and blew a hideous note or two whenever he could find an eligible opportunity, has disappeared; and we only read in history that amongst the celebrated street performers was a man who made a very good living by blowing a flageolet with his nose.

## FANTI MUSIC.

FOR the following specimen of Fanti music we are indebted to Lieutenant A. B. Ellis, whose acquaintance with the native customs is the result of a careful study of this curious people. The *Esseminah* is a choral dance in use at festivals and on all kinds of holidays. A crowd assembles at the sound of drums and arranges itself into a large circle of about six deep, the inner circle being composed chiefly of young women. The *Symphony* is commenced with a reed instrument and drums, three of which are tuned in minor thirds. As the people sing, clapping their hands and swaying their bodies in time with the music, one of the women steps into the centre of the circle and dances, executing various movements suggestive of the words sung. As soon as she is tired another woman takes her place, and the same thing is repeated. This choral dance is continued for hours at a time and is far from being monotonous. The music is not without melodic interest, and is almost rhythmical enough to suggest European influence. The words are supposed to be sung from the lover to the beloved, but as their ideas of love are scarcely as platonic as those of civilised nations, we refrain from rendering them into English; nevertheless there is much sympathetic poetry in the lines, and we are assured that the *Esseminah* is exceedingly effective. The reed instrument is a wooden pipe about four feet in length, with three or four holes, and produces a sound somewhat similar to that of the Tyrolean pipe, but more subdued and deeper in tone.

## THE ESSEMINAH.

SOLO AND CHORUS, in Unison.

Oh my yun-coh pa-pa im-pu - a-sin doh-doh

REED INSTRUMENTS.

piyi nar - rah mi quatsie ah mi-num

Brah min - du oh moh - pe - ia

u - fio ah hic. . . &c.

THE CAXTON CELEBRATION IN  
WESTMINSTER ABBEY.

No more fitting opening of the commemoration of the 400th Anniversary of the Introduction of Printing into England by William Caxton could have been devised than the Festival Service which was given in Westminster Abbey on the afternoon of Saturday, the 2nd ult. We believe we are correct in saying that the suggestion of the service, at least in the form in which it took place, emanated in the first instance from Dr. Bridge, the organist of the Abbey. Remembering that Mendelssohn's "Lobgesang" was composed for the 400th anniversary of the invention of printing in Germany, the happy idea occurred to Dr. Bridge that a performance of this great and popular work on an adequate scale would be a suitable inauguration of our English festival. The proposal was favourably received by the committee, and no pains were spared to bring the matter to a successful issue.

Wisely recognising the fact that the festival was to be chiefly a musical one, the authorities of the Abbey prepared for the occasion a service judiciously abridged from the form of Evening Prayer. Several of the prayers were omitted; instead of the regular psalms for the day one special psalm (xxvii.) was selected and sung to Mr. Turle's fine chant in A major; there was only one lesson, followed by the Magnificat; then came the Apostles' Creed, and the three Collects; after which the "Lobgesang" took the place of the anthem. And here we must pause for our only grumble. Instead of Mendelssohn's work being given, as it ought to have been, continuously, a sermon by Dean Stanley was actually interposed between the chorus "The night is departing" and the immediately succeeding choral "Let all men praise the Lord." The connection of these two pieces is so close that when separated the musical effect is absolutely destroyed; and in this case, to make matters worse, the sermon was followed by an extempore voluntary on the organ, in order to allow the orchestra to tune. The choral ought to follow the chorus without a break, just as in "St. Paul" the choral "To God on high be thanks and praise" follows "Lord, Thou alone art God," and "O Thou the true and only Light" follows "Is this he?" The authorities of the Abbey could not possibly have found a more unsuitable place for dividing the work, if division were necessary, which we are unable to see; and we are only astonished that Dr. Bridge did not enter an emphatic protest against the proceeding. The proper place for the sermon most certainly was at the close of the work.

But now, leaving fault-finding, we come to the much pleasanter work of praising; and in truth there was much to praise. A very excellent chorus of 130 voices was supported by an orchestra of forty-six performers; while the organ was in the hands of Dr. Stainer, and Dr. Bridge conducted with an efficiency the more surprising as his duties at the Abbey probably give him but little practice with the bâton. Of a work so universally known as the "Hymn of Praise" it will be needless to say more than that the solo parts were excellently sung by two of the choir-boys and Mr. G. J. Carter, and that both band and chorus were remarkably steady, all the points being taken up with great accuracy.

A few words must be said about Dr. Bridge's new Magnificat in G, with orchestral accompaniments, specially composed for the occasion. In its form it does not depart widely from the recognised models of cathedral service; but the mostly independent accompaniment for the orchestra gives a brightness and freshness to the work which add much to its attractiveness. After a short prelude for the orchestra, with an effective dominant pedal point, the chorus enters in harmony with a theme previously announced in unison. An effective point is made at the words "For behold from henceforth" by an unexpected modulation into F sharp minor, leading to a tranquil close in D major for "shall call me blessed." From this point the interest of the music is admirably sustained, among other noteworthy features being the settings of the verses "And his mercy is on them" and "He hath put down the mighty." An extremely well-managed enharmonic modulation from the dominant seventh of A flat to D, at the words "As He promised to our forefathers," leads

back to the first subject for the Gloria, treated throughout in broad harmony and with no fugal writing. The orchestration of the whole is clear and well balanced; and we could not but regret that, owing to the exigencies of the service, the *Nunc dimittis*, which forms the companion piece, was not also performed. Dr. Bridge may be honestly congratulated on a well-merited success.

[Since writing the above we have learned that Dr. Bridge was in no degree responsible for the division of the "Lobgesang" into two parts, and that such division was quite contrary to his wishes. It is therefore a simple act of justice to acquit him of all blame; but we must say that in our opinion the authorities of the Abbey did very wrong in not leaving the arrangement in his hands, or at least being guided entirely by his advice.]

## THE HANDEL FESTIVAL.

In anticipation of the great Festival which is proceeding as we write, pessimists seem to have had an enjoyable time. Rolling misfortune, like a sweet morsel, under their tongue, and drawing the longest of long faces, they declared that not only had the Triennial Feast of St. Handel become stale, but that Handel-worship had abated—that public taste was moving on and threatening to leave its whilom idol high and dry in a position where it might comfortably become a fossil. For this gloomy view of things there was, it must be owned, some reason. We have undergone lately so acute an infliction of Wagners, Raffs, *et hoc genus omne*, that even Handel could hardly keep himself in remembrance. Witness, for example, the scanty audience who were all that cared to hear the master's "Hercules" a few weeks ago, other amateurs in their thousands having rushed to sit at the feet of Anton Rubinstein. But one swallow does not make a summer, neither does what is called musical society constitute the musical opinion of the nation. The success of the Handel Festival so far and the enthusiasm its performances have excited show that the "great heart of England" is sound as ever on the point of devotion to the composer who, more than any other, or all others together, has formed and sustained amongst us a healthy, manly artistic taste. The fact does one good to think of; and our pessimist friends may depend upon it that the catastrophe of Handel's downfall will not take place in their time, even if the youngest of them should falsify the theory of Mr. Thoms, and live to be a doddering centenarian.

The management of the sixth Handel Festival being that which conducted all its forerunners to success, we naturally find the same resources brought into play. Band and chorus remain as large as ever, the only difference in the constitution of the vast orchestra being, as we fancy is the case, that an unusual proportion of its members are Londoners. Something may be said for this change, no doubt. There is an advantage in the possibility of calling the great majority of the performers together from time to time without trouble or expense; while, from an economical point of view, the course now adopted is one of obvious wisdom. On the other hand, much was gained by a liberal introduction of the fresh and powerful country voices; and the imagination was appealed to by the thought that the entire nation sent its representatives to the Handel orchestra, and that the Festival had an imperial significance. To some extent this is so still. In the orchestra there are forty-eight players from the provinces, while in the chorus are a goodly number of singers from Birmingham, Liverpool, Glasgow, Manchester, Bristol, Gloucester, Leeds, and many other towns. We trust that the managers may always be able to conserve the provincial element, and resist the temptation to draw all their strength from the exhaustless resources of the metropolis. The Festival can only thus retain its character as a national rather than a local event. As regards the principal vocalists, it is pleasant to observe how far, in the opinion of those most concerned, English artists retain their pre-eminence as oratorio



singers. Of the twelve ladies and gentlemen engaged nine are natives of this country; while of the remaining three, two—Madame Patti and Mdle. Albani—are half English in the sense of having been brought up in the midst of an English-speaking people. Only Herr Henschel remains as the pure representative of foreign art, which, let us at once say, has good reason to be proud of the choice that placed him in so distinguished a position. And have we no reason to be proud of those who represent our national talent and culture? Undoubtedly we have. Edith Wynne, Lemmens-Sherrington, Patey, Rigby, Cummings, Lloyd, Santley, and Foli, make up a group the members of which are, no doubt, variously gifted, but the force of whose united power is great enough to warrant a fair amount of complacency on our part. We miss Mr. Sims Reeves from the list in which he has heretofore been conspicuous, and we regret his absence, but on the whole there is no reason to complain. Sir Michael Costa of course remains the musical head of the enterprise; fortunately for it, since he could not well be replaced. We are no thick-and-thin admirers of the Neapolitan musician. In our view he does not share with English Majesty the constitutional inability to do wrong. On the contrary his power of making mistakes is sometimes rather too conspicuous. But as the leader of such a host as that gathered on the Handel orchestra he has great qualities, and these should be recognised as they deserve. In that position he is "the right man in the right place." Taking the *personnel* of the Festival all round, he must be of an exigent nature who is not satisfied. With a good orchestra, a splendid chorus, capable soloists, and experienced managers, the sixth great celebration of Handel's genius comes as near to commanding success as is possible to human schemes.

The General Rehearsal on Friday the 22nd ult. passed off well. Not that it was a rehearsal in the strict sense of the term so much as a concert proper, with programmes, soloists, applause, and no "trying back." It would be better, perhaps, to keep to the original idea, and turn the "rehearsal" to advantage as such. The audience would have no right of complaint, because they are admitted at cheap prices on that very account. Nor would they be disposed to grumble, unless we mistake them—the business of preparation supplying rather an element of interest than a cause of dissatisfaction. But it must be said in common fairness that there was little need, on the occasion of which we speak, to do other than work regularly through the programme. A few well-known choruses from the "Messiah" enabled the army of executants to get well into swing, and the rest was done with surprising ease. Criticism would of course be out of place, and we shall only mention that the soloists who appeared were Mdle. Albani, Madame Sherrington, Madame Patey, Mr. Lloyd, Mr. Rigby, Signor Foli, and Mr. Santley; the programme being made up of, besides choruses from the "Messiah" and "Israel," a large part of the Selection, including numbers from "Samson," "The King shall rejoice," "Athaliah," "Joshua," "Acis and Galatea," "Hercules," &c., together with the Second Organ Concerto, ably played by Mr. Best. The audience was large, and the true spirit of enthusiasm for Handel made itself conspicuous throughout.

Amateurs whose pleasure or duty it may be to attend provincial musical festivals have observed of late an abatement in the supremacy of the "Messiah." At one time the "Sacred Oratorio" marked the great day of the feast. To its performance came the largest crowd, and for that occasion, where charity was concerned, did the benevolent reserve their noblest gifts. In a great measure this is the case no longer. But from the fact let no hasty and erroneous inference be drawn. It is not so much that the "Messiah" attracts less as that other works have become better known and esteemed. We are entitled to assert so much with boldness, after experience of the "Messiah" day at the Crystal Palace, when upwards of 18,000 persons were present. It should be considered that these 18,000 came, not from the shires, over which new ideas may be expected to advance slowly, but in great part from the metropolis, which new ideas cover like a flood. We own

to having had some curiosity—perhaps we should say anxiety—as to the result. But there was no cause for fear. Taking into consideration the fact that Handel Festivals are now familiar, the attendance on the "Messiah" day demonstrated the popularity of the work to be as great as it was twenty years ago. With the man who thinks this is not reason for rejoicing we feel no sympathy, because he can have no notion how far the influence of such a masterpiece operates for good among the multitudes to whom it has become a text-book of art. Detailed criticism of the "Messiah" performance will scarcely be expected of us, and it is not at all necessary to tell how such vocalists as Mdle. Albani, Madame Edith Wynne, Madame Patey, Mr. Cummings, Mr. Rigby, Herr Henschel, and Mr. Santley rendered the solo numbers. The real matter for observation was found in the choral effects, which alone could claim a distinctive rank. On this text it would be possible and easy to found a long discourse, so well did the army of singers and players discharge their task. Although not more than two or three of the choruses had been rehearsed, scarcely a hitch occurred from beginning to end. That every man and woman engaged had a perfect knowledge of the theme goes without saying; but the wonder was that so vast a host could work together with precision and as animated by one spirit. Yet this was done, without any special effort on the part of the conductor. Sir Michael Costa has often taken greater pains with the "700 performers" of Exeter Hall than with the 3,500 of the Crystal Palace, and not secured equally good results; a fact which speaks volumes not alone for the judgment that selected the Handel Festival band and choir, but for the general musical culture represented on the occasion. The times when most impressive effects were produced followed each other in quick succession, beginning with "And the glory," continuing through "For unto us," the choruses of the Passion, "Lift up your heads," and the "Hallelujah," and culminating in "Worthy is the Lamb" with its pendant "Amen." But we need not attempt a description of the grandeur of such music so performed. Enough that upon every ear the "Messiah" choruses must have fallen with masterful power, and upon every spirit exerted an entrancing influence.

The Selection day has heretofore been the weakest of the three in point of favour with the public, but the attendance on Wednesday, the 27th, was greater by 2,000 than on the previous Monday. We shall be told, perhaps, that this result arose from the engagement of Madame Adelina Patti, whose name is a tower of strength even out of the art-sphere in which she usually works. To dispute the attraction of Madame Patti would be absurd, and a good deal must be allowed for it. But not all. We wish to believe, and there are good reasons for doing so, that the multitude who thronged the central transept on the Selection day had a desire to extend their knowledge of the master's works by taking advantage of an opportunity not often recurring. Our only regret is that so little novelty was put before them, and that the bulk of the programme was made up of pieces which have become familiar apart from the connection in which they occur. Surely the Selection might be made to do more for Handel without damage to the commercial speculation of which it forms part. The "Messiah" and "Israel" are readily conceded to popular taste because they are undoubted masterpieces, but among the miscellaneous excerpts we might reasonably expect to find the overture to "Samson" or "Esther" rather than the hackneyed one to the "Occasional Oratorio;" just as we might look for unknown airs and choruses rather than those which long ago caught, and now retain, general favour. In so far as this reasonable expectation is not met, the Festival assumes the character of a money-making rather than an artistic enterprise—a character in which we do not care to regard it. But the Wednesday programme, if hardly what it might have been, was by no means barren of interest. In proof of this we need only give a bare catalogue of its contents. Opening with the overture already named, the first part was continued by the Coronation Anthem "The King shall rejoice," "Call forth Thy powers" ("Judas"), "Sing

O ye heavens" ("Belshazzar"), a group of pieces from "Samson," including "Return, O God of Hosts," "Honour and arms," "Let the bright seraphim," and "Let their celestial concerts;" the Overture and "Tyrants would in impious throngs" from "Athaliah;" "In the battle" ("Deborah"), and the March and Chorus, "Glory to God," from "Joshua." The second part began with the Organ Concerto in B flat (No. 2); two Airs and a Chorus from "Acis and Galatea;" "Nasce al bosco" ("Ezio"); "Tyrants now no more" ("Hercules"); "From mighty kings" ("Judas"); a selection from the "Ode on St. Cecilia's Day," including the grand Chorus "The dead shall live," "Sorge infausta" ("Orlando"), and "See the conquering hero." Something, at all events, of novelty as well as much of interest was here; and perhaps we ought not to grumble at a programme which contained the Coronation Anthem, to say nothing of other things quite as unfamiliar. But we must grumble, nevertheless, and hope that, on another occasion, the directors will make more of a magnificent opportunity.

Concerning the performance, taken as a whole, it is our duty to use terms in the highest measure laudatory. Of course there were weak points, but fewer and farther between than the most exigent could have insisted upon as the nearest likely approach to perfection. The overtures and marches brought out the brilliant and well-balanced tone of the orchestra admirably, the "Occasional," above all, producing so great an effect as to reconcile us in some measure to its repetition on these occasions. Not less remarkable was the execution of the choruses, in which all the merit of Monday appeared, *plus* credit arising from the consideration that the themes were less familiar. Most of the concerted selections are so well known that we are relieved from any obligation to enlarge upon their character. Amateurs, at all events, will imagine without difficulty to what results they led in the hands of such a competent body of executants, and will readily believe that those results equalled, if they did not surpass, anything in the experience of the multitude who listened and applauded. The solos, fourteen in number, were intrusted, in groups of two, to Madame Patti, Madame Sherrington, Madame Patey, Mr. Lloyd, Mr. Rigby, Mr. Santley, and Signor Foli, those falling to the *diva* of Italian opera being "Let the bright seraphim" and "From mighty kings," the latter of which had to be repeated. Details regarding this part of the concert are less called for than with respect to any other. Enough that each artist did his or her best, that all passed off well, and that the huge audience separated in a state of supreme content.

"Israel" was performed on Friday, the 29th ult., too late for notice in our present issue. Some remarks upon its execution, as well as upon the general results and character of the Festival, will appear next month.

#### HER MAJESTY'S THEATRE.

WE cannot but believe that the success of the new soprano, Mdle. Etelka Gerster, who made her *début* on the 23rd ult. as *Amina* in "La Sonnambula," would have been even greater than it was had her appearance not been heralded by the extracts from foreign papers so industriously circulated some time before her arrival; one, containing a sly little cut at Madame Patti, who happens to be at the rival establishment, declaring that the young vocalist "has conquered criticism and critics on their own field." The fact is that English audiences do not care to be told what they are to think of a new aspirant for their favours; they prefer to judge for themselves, and, as the lessee must have been perfectly assured what a treasure he had secured, the *débutante* might, on this occasion at least, have been permitted to create her position with her hearers, rather than to prove her right to it. The purity of her voice and the artistic manner in which she executes the most elaborate passages, ascending even to E flat in alt, would alone entitle her to the highest rank as a mere vocalist; but she also possesses remarkable claims to our sympathies as an actress, her by-play with the Count, as well as her passionate earnestness in the bed-

room scene, displaying qualities which we hope to see more largely developed in parts offering greater scope for her genius. The audience, at first somewhat frigid, probably from the cause we have mentioned, gradually warmed into enthusiasm; and at the fall of the curtain the applause was loud and continuous. Mention too must be made of the appearance of Mdle. Chiomi, who as the heroine in "Lucia di Lammermoor" created an effect which has been increased by her subsequent performances; and Signor Talbo, as the *Duke* in "Rigoletto," evidenced the possession of a really good tenor voice and a very fair stage presence, the "high C" being, as usual, a passport to the favour of a large portion of the audience. The singing of Signor Tamberlik, although still instinct with the artistic feeling of old, is scarcely what it was; and as we never did like Herr Wachtel, it is not likely that he will now recommend himself to our attention, for bad habits deepen as well as good ones, and powerful declamation is not all we want in a vocalist. Madame Christine Nilsson is singing her very best in her favourite parts; and Mdle. Salla, as we predicted, is rapidly winning her way to a high position.

#### ROYAL ITALIAN OPERA.

THE production of Wagner's Opera "Der Fliegende Holländer," under the Italian title "Il Vascello Fantasma," has been the only event of the slightest importance at this establishment during the past month. The success of this work during Mr. Carl Rosa's season of English Opera has, we presume, rendered it safe to present it to the subscribers of the Royal Italian Opera; but to those who take interest in the gradual development of the Wagnerian theory, and care not for managerial diplomacy, it seems a somewhat odd proceeding to take an audience to the composer's early works through his late ones. It was refreshing, however, to be released for a time from the vapid Italian school; and we have little doubt that the charming impersonation of *Senta* by Mdle. Albani, and the fine dramatic conception of the part of the Dutchman by M. Maurel—the voices of both these artists being admirably suited for the music—will make this Opera one of the most attractive in the *répertoire* of the establishment, even to those who have but small appreciation of the subtle art with which Wagner has coloured the romantic legend upon which it is founded. Signor Baggiolo sang well, too, as the *Norwegian Captain*; and Signor Carpi was at least a painstaking *Erick*. The scenery, especially the representation of the sea in the first act, with the approach of the Dutch vessel, is just such as would have gladdened the heart of the composer. Little need be said of the revivals, save that Verdi's "Aida" does not improve upon acquaintance; but the decided success of Signor Ordinas as *Mephistopheles* in "Faust" must be chronicled in proof of the fact that a really competent artist is certain of due recognition, even unheralded by preliminary announcements of former triumphs. Signor Nicolini has returned to the company, and appeared in many of his favourite characters, and Signor Pandolfini has fully confirmed the good opinion we at first formed of him. Praise, too, must be awarded to the *débutante*, Mdle. Synnerberg, who in *contralto* parts not demanding much power may be found useful.

#### PHILHARMONIC SOCIETY.

SPOHR's fine Symphony, which the Directors of this conservative Society still insist upon calling "The Power of Sound," was a most attractive item in the programme of the concert on May 28; and although we cannot say that its many beauties were thoroughly revealed by the band, the performance was on the whole entitled to more applause than was accorded to it. A decided effect was created by Professor Macfarren's Violin Concerto in G minor, the admirable rendering of which by Herr Ludwig Straus, for whom it was especially written, was a graceful recognition of his appreciation of its artistic worth. The slow movement especially was a model of refined and expressive playing, and elicited the warmest marks of

approval. The vocalists were Signor and Madame Campobello. At the afternoon concert on the 11th ult. Mdle. Mehlig's performance of Weber's "Concertstück" and Madame Norman-Neruda's execution of a violin Concerto by Viotti were interesting features in the selection. Dr. Sullivan's Overture "In Memoriam," which stood first on the programme, was changed for Beethoven's "Coriolanus" Overture, owing, as it was stated, "to the unavoidable absence" of some of the members of the orchestra, a reason which appeared strangely to puzzle some of the audience. The other orchestral works were Mozart's Symphony in E flat, and Weber's Overture to "Euryanthe." Vocal pieces were contributed with much success by Madame Trebelli and Mr. E. Lloyd. Both the concerts under notice were, as usual, ably conducted by Mr. W. G. Cusins.

#### ROYAL ACADEMY OF MUSIC.

AN orchestral concert of the students of this Institution was given at St. James's Hall on the 20th ult., before a large audience. The opening piece, Balfe's Overture to the "Talisman," produced but slight effect; for, apart from its inapplicability to the subject it is intended to describe, there is but little in it even of the tunefulness usually to be met with in its composer's instrumental pieces. Of the works of the students—a Magnificat by Oliveria Prescott, and Nunc dimittis, by Eaton Fanning—we can speak most highly. Miss Prescott's composition—the solo part excellently sung by Miss Marian Williams—has many points of remarkable interest, although it is scarcely as religious in character as that of Mr. Fanning, which is written for chorus and orchestra, and scored with a freedom and absence of exaggeration worthy of much commendation. The admirable training of the pianists was well displayed by Miss Kate Steel in the first movement of Beethoven's Concerto in E flat, by Miss Emily Lawrence in the Andante and Presto of Sterndale Bennett's Concerto in D minor, and by Mr. Morton in the first movement of Beethoven's Concerto in G. Mention must also be made of the fine tone and feeling shown by Miss Frances Thomas in the Larghetto of Weber's Clarinet Concerto in F; and amongst the vocalists who distinguished themselves were Miss Orridge in a solo, with chorus, from Gluck's "Orfeo," and Miss Jessie Jones in the Finale to Mendelssohn's "Loreley." Mr. Walter Macfarren was, as usual, an able Conductor.

#### HANDEL'S "HERCULES."

To think that in England—the adopted country of its composer—upwards of one hundred and thirty years have been permitted to elapse before so fine a work as "Hercules" is again brought to a hearing would certainly involve us in grave doubts as to the truth of the assertion that a love for the best compositions is steadily gaining ground, were we not convinced of the popular feeling that Handel so shaped his thoughts according to a conventional pattern that few of his Cantatas and Oratorios which have so long lain neglected can now be produced with any chance of their merits being fairly recognised. To Mr. Henry Leslie as Conductor, and the members of the Guild of Amateur Musicians as executants, then, we owe a deep sense of gratitude; for, after a private performance by the above Association, "Hercules" was publicly presented at St. James's Hall on the 8th ult., and achieved a success which, if it did not convince us of its claims to rank amongst the composer's greatest productions, at least created a widely spread feeling of wonder that such noble music should have been for so many years allowed to slumber in obscurity. Certainly the theme is not particularly striking; and the *libretto*, by the Rev. Thomas Broughton—founded upon the story of Hercules and Dejanira, as related by Ovid in the Ninth Book of his "Metamorphoses" and upon the same subject in Sophocles' tragedy called the "Trachiniano"—would scarcely seem to lend itself to musical treatment; but Handel has overcome all difficulties, and not only in the airs demanding

pathos and tenderness, but in the highly dramatic solos in which he has had to express words which would have appalled a more timid composer, the genius of the master is unmistakably displayed. The choruses are not so numerous as we find in most of the similar works of Handel, but "Crown with festal pomp," which concludes the first act, is one of the very best specimens of joyous and exultant choral pieces we know. For bold and vigorous writing "Let none despair," and for sympathetic colouring of the words, "Jealousy," may also be cited as equal to any of the less important of Handel's choruses; and had it not been for the excessive length of the work, we have no doubt that "Crown with festal pomp" would not have been the sole choral number encoined at the performance under notice. The general rendering of the work was extremely good, but an especial feature was the exceptionally fine singing of Madame Patey, who both in the recitatives and airs allotted to her displayed not only that cultivated and artistic style which has already won for her so high a position, but a deep insight into the composer's meaning which elicited the most enthusiastic demonstrations of approval. Mrs. Osgood too, as *Dejanira*, sang throughout with her accustomed intelligence; but we cannot understand why her finest solo, in which she expresses her remorse at the crime she has unconsciously committed, should have been left out; assuredly the words, although somewhat melodramatic, are not worse than those given to *Hercules*, descriptive of the racking tortures he has to endure from the effects of the poison, which, declaimed as they were by Mr. Santley, created one of the greatest effects of the evening. Miss Robertson gave the florid music of *Iole* with praiseworthy accuracy, but we scarcely think the part suited for her. The solos for *Hyllus* are amongst the most effective in the work, and, being assigned to Mr. E. Lloyd, it is almost unnecessary to say that they were all delivered with that purity of style and perfection of intonation to which this accomplished vocalist has now accustomed his hearers, and especially in his first air, "Where congealed the northern streams," his singing was worthy of the highest praise. A good word, too, must be said for Mr. Patey, who gave the solo of the *Priest of Jupiter* without that exaggeration of emphasis which both the text and the music might seem to favour. The chorus, composed of members of Mr. Henry Leslie's choir, as well as of the Guild of Amateur Musicians, was extremely good; but the band was scarcely perhaps in every department equal to the occasion. Mr. Henry Leslie conducted the work as if it were a labour of love, and fully earned the warm applause with which he was greeted. We can scarcely imagine that "Hercules," having been thus disinterred, will again be consigned to oblivion; for if its resuscitation do not lead to its frequent public performance, at least we may expect that it will take its place in the many libraries of Handel's compositions now in the course of formation throughout the kingdom.

We understand that the following communication has been forwarded by Professor Macfarren to gentlemen making inquiries as to the requirements for Musical Degrees at Cambridge under the new regulations:—

(Address) 7, Hamilton Terrace,  
London, N.W.

"My dear Sir,—According to the new regulations, candidates for the degree of Bachelor of Music must first produce evidence of having satisfactorily passed one of the following examinations in literature and science:—

- (1) The 'Previous Examination' of the University, Parts I. and II.;
- (2) The examination of the 'Oxford and Cambridge Schools Examination Board';
- (3) The University 'Higher Local Examinations';
- (4) The University 'Senior Local Examinations.'

"This last examination (No. 4) affords the readiest means of satisfying the University requirements. Candidates for a Musical Degree, announcing themselves as such, are allowed to enter this examination even though they may be over 18 years of age. The next examination will



## Lullaby.

July 1, 1877.

(A CRADLE SONG.)

Words by W. C. BENNETT.

Music by J. BARNEY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.) and 80 &amp; 81, QUEEN STREET (E.C.)

*Andante con moto.*

TREBLE. *p* Lul - la-by! O, lul - la-by! Ba - by, hush that lit - tle cry! Light is

ALTO. *p* Lul - la-by! O, lul - la-by! Ba - by, hush that lit - tle cry! Light is

TENOR (Sve. lower). *p* Lul - la-by! O, lul - la-by! Ba - by, hush that lit - tle cry! Light is

BASS. *p* Lul - la-by! O, lul - la-by! Ba - by, hush that lit - tle cry! Light is

*Andante con moto.*

PIANO. *p*

$\text{♩} = 108.$

dy - ing, Bats are fly - ing, Bees to-day with work have done. Lo, *rall. e dim.*

dy - ing, Bats are fly - ing, Bees to-day with work have done. *rall. e dim.*

dy - ing, Bats are fly - ing, Bees to-day with work have done. Lo, *rall. e dim.*

dy - ing, Bats are fly - ing, Bees to-day with work have done. *rall. e dim.*

Lo, till comes the morrow's sun, Let sleep kiss those bright eyes dry! Lul - la, lul - la,

Lul - la - by! Lul - la, lul - la-by! Lul - la,

Lo, till comes the mor-row's sun, Let sleep kiss those bright eyes dry! Lul - la,

Lul - la - by! Lul - la - by! Lul - la,

$\text{♩} = 56.$  *pp*

*cres* - *cen* - *do*.

lul - la, lul - la - by! lul - la - by! O lul - la - by! Lul - la - by!

*cres* - *cen* - *do*.

lul - la - by! lul - la - by! Lul - la - by! O lul - la -

*cres* - *cen* - *do*.

lul - la - by! O, lul - la - by! lul - la - by! Lul - la - by!

*cres* - *cen* - *do*.

lul - la - by! lul - la - by! Lul - la - by!

*mf* *dim.* *p* *pp*

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

*mf* *dim.* *p* *pp*

- by! Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

*mf* *dim.* *p* *pp*

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

*mf* *dim.* *p* *pp*

Lul - la - by!... O, ... lul - la - by! O, lul - la - by! Hush'd are all things

*mf* *dim.* *p* *pp*

far and high; Flow'rs are clos - ing, Birds re - pos - ing,

far and high; Flow'rs are clos - ing, Birds re - pos - ing,

far and high; Flow'rs are clos - ing, Birds re - pos - ing,

far and high; Flow'rs are clos - ing, Birds re - pos - ing,

*rall. e dim.* *pp*

All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,

*rall. e dim.* *pp*

All sweet things with life . . have done. . . Lul - la - by!

*rall. e dim.* *pp*

All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,

*rall. e dim.* *pp*

All sweet things with life have done. . . Lul - la - by!

*p* *rall. e dim.* *pp*

Sleep, then kiss those blue eyes dry, Lul - la, lul - la, lul - la, lul - la - by!

*pp*

lul - la, lul - la - by! Lul - la, lul - la - by!

Sleep, then kiss those blue eyes dry, Lul - la, lul - la - by! O, lul - la -

*pp*

lul - la - by! Lul - la - by!

*ppp*

Lul - la - by! lul - la - by!

*ppp*

Lul - la - by! lul - la - by!

*pp* *ppp*

- by! Lul - la - by! O, lul - la - by! lul - la - by!

*ppp*

Lul - la - by! lul - la - by!

*pp* *ppp*



# Farewell.

(GERMAN VOLKSLIED.)

July 1, 1877.

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.) and 80 &amp; 81 Queen Street (E.C.)

*Andante.*

TREBLE. Love, I must not tar-ry here, I must go to - mor - row; When I part from

ALTO. Love, I must not tar-ry here, I must go to - mor - row; When I part from

TENOR (Sve. lower). Love, I must not tar-ry here, I must go to - mor - row; When I part from

BASS. Love, I must not tar-ry here, I must go to - mor - row; When I part from

*Andante.*

PIANO. *p*

♩ = 92.

one so dear, Bit-ter is . . my sor - row. Doat - ing on thee with a heart

one so dear, Bit-ter is my sor - row. Doat - ing on thee with a heart

one so dear, Bit-ter is . . my sor - row. Doat - ing on thee with a heart

one so dear, Bit ter is my sor - row. Doat - ing on thee with a heart

*f* *p*

*cres.* *f* *ff*

That could ne'er de - ceive thee, Now must I leave . . thee, now must I leave thee.

*cres.* *f* *ff*

That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

*cres.* *f* *ff*

That could ne'er de - ceive thee, Now must I leave . . thee, now must I leave thee.

*cres.* *f* *ff*

That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

*cres.* *f* *ff*

*p* Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

*p* Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

*p* Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

*p* Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

*f* stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

*f* stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

*f* stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

*f* stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

*cres.* *f* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

*cres.* *f* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

*cres.* *f* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

*cres.* *f* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

*cres.* *f* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

*p*  
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a  
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a  
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a  
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

*p*  
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,  
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,  
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,  
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

*cres.* *f*  
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.  
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.  
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.  
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

*cres.* *f*



be held in December 1877. A musical candidate is required to satisfy the examiners—

- (1) in English grammar and arithmetic;
- (2) in *two* at least of the subjects in section B (English history, geography, a work of some standard English writer, and political economy) and in the English essay;
- (3) in *one* of the subjects of sections C and D (viz. Latin, Greek, French, or German); and
- (4) in section E (Euclid and algebra).

"Information as regards the details of this examination may be obtained on application to the Rev. G. F. Browne, M.A., Secretary of the Cambridge Local Examinations Syndicate, St. Catharine's College, Cambridge.

"The examination for the degree of Mus. Bac. will consist of three parts:—

- (1) A *preliminary* examination in
  - (a) Acoustics,
  - (b) Harmony,
  - (c) Counterpoint;
- (2) The exercise, namely, a musical composition fulfilling prescribed requirements;
- (3) A more advanced examination in musical science.

"And no person will be accepted as a candidate for the second or third part of the examination until he has qualified in the previous part or parts.

"I am unable at present to furnish you with the exact details of this examination. These have to be settled by the Board of Musical Studies, and will not be announced until November; but it seems probable that the first 'Preliminary Examination' will be held early in June 1878, and the 'Advanced Examination' in the following December.

"The certificate of having passed an examination in literature and science will not be demanded from those candidates who may present themselves for the Musical Examination before the end of the Easter Term, 1879, and who at the time of the examination are over *thirty* years of age.—I am, dear sir, yours faithfully, G. A. MACFARREN.

"Trinity College, June 1877."

On the evening of Tuesday, the 29th of May, a Conversation of professors, students, members and friends of Trinity College, London, was held, to celebrate the opening of the new temporary building in Weymouth Street, near Portland Place. Among those present were Sir John Goss, Sir Julius Benedict, Dr. Bridge, Dr. Steggall, Mr. Barnby, Mr. H. G. Bonavia Hunt, M.A., Mus. B. (Warden); Dr. Hinton, M.A. (Hon. Sec.); Mr. E. Silas, Dr. Llewellyn Thomas, F.R.C.P.; Mr. Charles Mackeson, Mr. Humphrey Stark, Mus. B. (Hon. Registrar); Professor Passawer, LL.D.; Mr. Lott, Mr. Gordon Saunders, Mus. B.; &c. Letters expressing regret at their inability to attend were received from the Rev. Sir F. A. Gore Ouseley, Bart., Professor Macfarren, and Dr. Stainer. During the course of a very interesting address, the Warden heartily welcomed the visitors, and having set forth the objects and prospects of the College, said: "I won't weary you with a recital of either the history or the advantages of Trinity College. But I should like to take this opportunity of stating, in reply to questions asked from time to time in the public journals, that the governing body of this College has marked out for it a special and distinct ground of its own, and as there is no desire so there is no need to trespass in any way on the especial field of others. Speaking for ourselves, we find our borders spreading rapidly and our numbers increasing steadily without any falling off in the numbers of students or members of other bodies. This year, at the suggestion of one of our musical journals, we have ventured on a much larger—I may truly say a national—scheme: the Local Examinations in Elementary Musical Knowledge. And here our warmest thanks are due to our kind friends Sir Julius Benedict and Sir John Goss (Cheers) for the respective duties they

have so kindly undertaken as adjudicators of the prizes. The time for receiving names of candidates has not yet expired, but I have the pleasure to announce that up to this date, thanks to the efforts of our local secretaries, between 900 and 1,000 candidates have sent in their names (Cheers), and I believe I am right in saying that this number is without a precedent in the annals of purely musical examinations (Loud Cheers). I feel that after this statement I have nothing more to add in support of our claims to the practical goodwill of the country at large, and to the co-operation of all musical men in particular. In order to carry out this and other important schemes, we want the sinews—funds; and it is within the power of all present to help us, by becoming honorary members of the College, or in any other way contributing to our support, and also by furthering our cause amongst their friends" (Cheers). The proceedings of the evening were agreeably varied by songs contributed by Mr. Stedman and Mr. Thurley Beale, a pianoforte solo by Mr. E. Silas, an harmonium solo by Mr. Higgs, jun., a piano and flute duet by Mr. Lott and Mr. B. Wells, and two recitations spiritedly given by Mr. Charles Fry.

We have much pleasure in laying before our readers the "Outline Programmes" of the Leeds Triennial Musical Festival, which commences on Wednesday, September 19. Wednesday morning, "Elijah" (Mendelssohn). Wednesday evening, Part I.: "The Fire-King," a Cantata by Walter Austin (first time of performance); Part II.: the Overtures to "Tannhäuser" (Wagner) and "The Merry Wives of Windsor" (Nicolai), and a miscellaneous selection. Thursday morning, Part I.: Beethoven's Eighth Symphony, miscellaneous selection, and Overture to "Der Freischütz" (Weber); Part II.: "Walpurgis Nacht" (Mendelssohn), miscellaneous selection, and Overture to "Fra Diavolo" (Auber). Thursday evening, Handel's "Solomon." Friday morning, "Joseph," an Oratorio, written for this Festival by Professor G. A. Macfarren. Friday evening, Part I.: Raff's Symphony in G minor, miscellaneous selection, Overture to "Semiramide" (Rossini); Part II.: Overture to "The Wood-Nymphs" (Bennett), miscellaneous selection, Ballet-Music by Gounod, Overture to "Jessonda" (Spohr). Saturday morning, Part I.: Magnificat in D (J. S. Bach) and the Requiem Mass (Mozart); Part II.: "Mount of Olives" (Beethoven). The vocalists engaged are Mdle. Titiens (whose valuable services are still hoped for), Mrs. Osgood, Madame Edith Wynne, Madame Patey, Mdle. Redeker, Miss Bolingbroke, Mr. E. Lloyd, Mr. Santley, and Signor Foli. The Conductor will be Sir Michael Costa, and Dr. Spark will preside at the organ.

THE Grosvenor Choral Society on the occasion of its sixty-fourth monthly Concert gave a performance of F. H. Cowen's Cantata "The Rose-Maiden." The choruses were sung with much expression and precision of attack by the choir of about eighty voices, the "Wedding Chorus" being redemanded. Miss Gertrude Hemming was successful in her rendering of the music allotted to *Roseblossom*; and Mr. A. Lawrence Fryer sang the principal tenor music with great effect, gaining an encore for the duet with Miss Hemming, "I know a rosebud shining." Miss Kate Reed (contralto), Mr. G. Thorp, R.A.M. (tenor), and Mr. T. Nettleship (baritone) were the other soloists. Mr. J. H. Maunder accompanied. The second part was miscellaneous, and included "The cuckoo sings in the poplar tree" (G. A. Macfarren), and the "Chorus of Fishermen" from Auber's "Masaniello." Miss M. Turner, L.A.M., and Mr. Arthur Baxter sang respectively, "Oh! that we two were maying" (Gounod), and "Far on the deep blue sea" (Thomas), both of which were enthusiastically encored. Mr. T. F. Williams contributed a concertina solo, and Mr. J. G. Callcott conducted.

A CONCERT in aid of the London Diocesan Deaconess's Institute was given at Seymour Hall, Seymour Street, on the 21st ult., by the choir of St. Michael's and All Angels' Church, Star Street, Paddington, assisted by Madame Ernst, Miss Hayton, and Mr. Stedman, under the direction of Mr. W. H. Sangster. The principal number of the first

\* "A Course of Lectures on Elementary Acoustics will be delivered at Cambridge in the Cavendish Laboratory during the ensuing October term. For particulars apply (on or after October 1) to Sedley Taylor, Esq., M.A., Trinity College, Cambridge."

part was the Cantata "Praise Jehovah" ("Lauda Sion," Mendelssohn); the soli parts were taken by the choir-boys, Mr. Stedman, and Mr. Rattee. Mr. Charles Gardner presided at the pianoforte, and Mr. Gordon Saunders at the harmonium. In the second part two effective compositions of the Conductor, Mr. W. H. Sangster, were introduced—a part-song, "While the dawn on the mountain," and a duet "Stars of the summer night;" both were well sung, the first by the choir, and the second by Madame Ernst and Miss Hayton, and received with considerable favour. Other successful pieces were "Oh come in thy beauty," Serenade, sung by Mr. Stedman; "Rock me to sleep" (Benedict), sung by Madame Ernst; and the Chorus of Houris from Schumann's "Paradise and the Peri."

At the last General Chapter Meeting, held in Norwich Cathedral on the 5th ult., Dr. Buck sent in his resignation as organist and choirmaster, a post he has held since the year 1819. He was first a chorister in the Cathedral under Dr. Beckwith, the then organist. Dr. Beckwith died in 1809, his son, Mr. John Beckwith, succeeding his father. Zachariah Buck was article to him, afterwards became a partner, and on the death of Mr. John Beckwith, was appointed organist and choirmaster. Dr. Buck has been eminently successful in his training of the choristers, the Norwich boys having had a great reputation all over the kingdom for their purity of tone, and the numerous pupils he has sent out as organists have held a high position in the profession. Dr. Buck's degree of Doctor of Music was conferred on him by the Archbishop of Canterbury. The Dean and Chapter having accepted his resignation, he has been offered a retiring pension of £125 per annum.

A VERY successful and well-attended Concert was given in Hawkstone Hall, adjoining Christ Church, Westminster Road, on Tuesday the 5th ult., under the conductorship of Mr. F. G. Edwards, organist and director of the choir of the church. The artists were Miss Mary Davies, Miss Helen D'Alton, Mr. Henry Guy, and Mr. George Whillier, vocalists; Mdlle. Gabrielle Vaillant, violin; and Mr. F. G. Edwards, solo pianoforte. The Christ Church Choir, numbering fifty voices, sang for the first time at this concert, and created a very favourable impression, the rendering of Gounod's "Ave Verum" and "As the hart pants" (Mendelssohn) being deserving of the highest praise. A special feature was the introduction of a new (MS.) song "I hear thee speak of a better land," composed by Mr. Edwards and sung by Miss Jessie Williams, an amateur, who received a well-merited encore. Mr. F. J. Sawyer and Mr. F. Beckley were efficient accompanists.

MR. C. H. COULDERY'S sacred Cantata, "Christ's Entry into Jerusalem," which was produced at his concert at the Royal Academy of Music on the 1st ult., would have had a fairer chance had he been able to supply a full band; for the performance of the wind-parts on the organ by Mr. Mountain materially weakened the effect of the accompaniments in a work of such pretension. Enough was shown, however, to prove that the composer has studied in a good school. The choruses are the weakest portion of the Cantata, although in many portions of these the vocal writing shows very decided power. Some of the solos are extremely melodious; and an unaccompanied Trio was encored. The principal vocalists were Miss Jessie Jones, Miss Marion Severn, Mr. W. H. Cummings, and Mr. Wadmore. At the conclusion of the Cantata Mr. Couldery was called forward and warmly applauded.

On the 7th ult. Miss Florence Sanders gave her Annual Concert at the Langham Hall, when she was assisted by Miss Mary Davies, Miss Annie Butterworth, Miss M. J. Williams, Mr. Stedman, Mr. Frank Holmes, Mr. Wadmore, and Mr. Alfred Gilbert. Miss Sanders, who is a pupil of Mr. W. H. Holmes, was highly successful in her rendering of several pianoforte solos, Beethoven's Sonata in C major (dedicated to Count Waldstein) being especially effective. One of the principal items of interest was Purcell's Scena, "Mad Tom," sung by Mr. Wadmore. Miss Mary Davies was heard to advantage in "When the heart is young" (Dudley Buck), as was Miss Annie Butterworth in the

"Willow Song" of Sullivan; Mr. Stedman introduced a new and effective ballad, "The dear long ago," by Julia Woolf. Mr. Alfred Gilbert accompanied with his usual ability.

A CONCERT was given by the City division of the London Vocal Union on Monday the 11th ult. at Albion Hall, London Wall, in aid of the funds of the Carter Lane Mission. The programme opened with the anthem, "In Jewry is God known," which was exceedingly well sung. All the choruses, including "O Father, whose Almighty power" (Handel), "The heavens are telling" (Haydn), and the "Hallelujah" were also satisfactorily given. The principal vocalists were Miss J. Harris, Miss Rendle, Miss M. A. Burke, Miss Carter, Messrs. Hardy, Robinson and Winder. One of the features of the evening was a brilliant pianoforte solo, admirably played by Miss Fanny Henman, who also accompanied. Messrs. George Wells and Thomas Chappell were the Conductors.

MR. ALEXANDER J. ELLIS'S paper "On the Measurement and Settlement of Musical Pitch," read before the Society of Arts, is too lengthy and elaborate for discussion in our columns. We can scarcely believe that the existing evil will be remedied effectually by adopting Mr. Ellis's suggestion that different pitches should be used adapted to the music of various periods; but it is evident that the proposition is not put forth without due consideration. Professor Macfarren's remarks, in the discussion which followed the reading of the paper, as to the effect of climate and of crowded assemblies upon the pitch of instruments seem indeed to prove that, even if we were to decide upon a standard measurement, it would be almost impossible to preserve it throughout a concert.

A VERY attractive Harp Concert was given by Mr. John Thomas at St. James's Hall on the 21st ult., the selection comprising several works executed by a band of harps, which included most of our eminent professors of the instrument. The vocalists were Mrs. Osgood, Mdlle. Enriquez, Madame Edith Wynne, Miss Robertson, Miss Henrietta Beebe, Madame Antoinette Sterling, Mr. William Shakespeare, Mr. Lewis Thomas and Signor Federici. The performance of Mr. Thomas was of course a principal feature in the concert; and some of his most effective compositions, both vocal and instrumental, were included in the programme. The attendance was numerous.

A MOST successful Concert was given on May 31, in the Girls' School Room, in aid of the funds of the Schools of St. James the Less, Westminster, by the members of St. James the Less Church Union, assisted by Mr. W. Sexton and Mr. E. J. Bell (of Westminster Abbey) and Mr. T. W. Hanson (of St. Paul's Cathedral). The programme contained a selection of quartets, glees, choruses, and solos, all of which were excellently rendered. Mr. W. Tuddenham played Rode's Concerto, for Violin, No. 7, in a masterly manner; and Mr. H. Tuddenham, organist and choirmaster of St. James the Less Church, was a most efficient Conductor.

MR. J. GREENHILL gave his Annual Concert in the new Concert Room of the Royal Academy of Music on the 13th ult., assisted by the Misses Mary Davies, Annie Butterworth, Ellen Horne, Jessie Royd, Messrs. Wadmore, Carlos Florentine, and Henry Pyatt as vocalists. The instrumentalists were: piano, Miss Josephine Lawrence; harmonium, Madame Sievers; and violoncello, Herr Theodor Liebe. Signori Randegger and Pinsuti, and Messrs. J. C. Ward and Alfred Gilbert officiated as Conductors. A feature in the programme was the admirable singing of a choir of boys, trained by Mr. Greenhill. The *bénéficiaire* is to be congratulated on the success of his concert.

CONCERTS have taken place at the Alexandra Palace on the 9th and 23rd ult., the first part of the programme on each occasion having been devoted to classical music, while selections of a popular character have formed the second part. The concerts have been supported by Madame Lemmens-Sherrington, Miss Mary Cummings, Mr. E. Lloyd, and other vocalists, the conductor being as usual Mr. H. Weist Hill. Several performances of well-known

English operas have also been given during the past month, at which Madame Edith Wynne, Madame Rose Hersee, Miss Palmer, Mr. G. Perren, Mr. G. Fox, and other artists have appeared.

At the opening of the first school erected by the Board in the city of Westminster, on the 11th ult., a short Sacred Concert was given under the direction of Mr. E. Cympton, consisting of a selection from Mendelssohn's "Elijah" and various anthems by well-known composers. Miss Cattermole was encored for her rendering of "The marvellous work" and Mrs. Milburn was very successful in her singing of "Lux mihi laus" (the motto of the Board), the composition of the Conductor. Mr. F. A. Bridge and Mr. W. H. Monk also contributed to the success of the concert. The choir numbered about thirty voices, mostly selected from the Board teachers.

MISS EMMA BARNETT's first Recital, which was given at St. George's Hall on the 13th ult., displayed this rising young pianist's powers with admirable effect, the programme having been judiciously selected to show her command over music of the most varied character. The Prelude and Fugue in C sharp major of Bach, and Rondo in E flat of Weber, were excellently rendered, and two of her brother's compositions were encored. In Beethoven's Sonata in D major (No. 3, Op. 10) and pieces by Schubert, Handel, Chopin, &c., she was also highly successful, and received, as she deserved, the warmest applause.

We regret that space will not allow of our presenting even an abstract of Mr. C. K. Salaman's paper on "The English Language as a Language for Music," which was read at the meeting of the Musical Association on the 4th ult. We may say, however, that the subject was most ably treated, and that many happy instances of the beauties and defects of our language for musical purposes were adduced. We hope to be able to make some quotations from the article when the whole proceedings of the Musical Association for the present season are published.

MR. ALFRED COX's Evening Concert took place on the 16th ult. at Myddelton Hall, Islington, when he was assisted by Miss Annie Sinclair, Miss Evans, Miss Rhoda Temple, Miss F. Taylor, Mr. Frank Belmont, Mr. Sandham, Mr. Stanley, Mr. Cubitt, Mr. Harradine, and Mr. Farquharson, vocalists; pianoforte, Miss Cooper, R.A.M., and Mr. Alfred Cox; harmonium, Mr. E. Snell. The programme was an attractive one, and well rendered, a feature of the evening being two duets for piano and harmonium, cleverly executed by the concert-giver and Mr. Snell.

We have much gratification in announcing that Mdlle. Titiens is rapidly recovering from the serious illness from which she has been suffering, and many of the most sanguine of her admirers persist in believing that she will be heard at the Autumn Festivals. No doubt "the wish is father to the thought" with those who indulge this anticipation; and, much as we should all desire her reappearance before the public, we sincerely hope that she will not be permitted to endanger her perfect restoration to health by any premature exertion.

A MEETING was held during the past month at the Concert Room of the Royal Academy of Music in aid of the funds for building a Tonic Sol-fa College. Several speakers—including Dr. Stainer, Mr. Sedley Taylor, Mr. Brinley Richards, Mr. Ellis, and Mr. Curwen—made eloquent appeals in behalf of the object for which the meeting was called; and it was announced that about £1,200 had already been given or promised, but that the sum required for the building would be £9,000.

On May 28 Miss Coyte Turner gave her second Annual Concert at Myddelton Hall, Islington, assisted by Miss Banks, Miss Marian Lynton, Mr. Stedman, Mr. Redfern Hollins, Mr. James Sydney, Mr. Conrad King, and Signor Brocolini as vocalists; pianoforte, Miss Florence Sanders, and violin, Herr Polonaski. The artists were very successful in their various solos. Miss Turner gave evidence of possessing a contralto voice of good compass and power. Mr. Arnold Birch conducted.

M. ORELYANNI gave his sixth and last concert at Langham Hall on the 23rd ult., when he was assisted by Miss Kathleen Grant, Mdlle. H. Arnim, M. Felix Bury, and Signor Adelmann (vocalists), M. Victor Buziau (violin), Herr Rudersdorff (violoncello), and Mr. E. Lane (pianoforte). The playing of M. Buziau and Herr Rudersdorff and the singing of Mdlle. H. Arnim elicited much applause. Mr. E. Lane was the conductor.

A FESTIVAL SERVICE in connection with the Caxton Celebration was held in St. Paul's Cathedral on the 19th ult., when Mendelssohn's "Festgesang," composed for the ceremony of unveiling the statue of Gutenberg at Strasburg, was the anthem. Beethoven's "Hallelujah" was also sung, and an eloquent sermon was preached by the Rev. Canon Barry. The musical portion of the service was performed by the full choir of the Cathedral.

MR. CHARLES GARDNER's twelfth annual concert was given at Willis's Rooms on the 22nd ult., the chief feature in the programme being the pianoforte performance of the *beneficiaire*, whose refined touch and artistic feeling elicited much applause from a thoroughly appreciative audience. Mr. Gardner was assisted by many eminent artists, both in the vocal and instrumental department.

THE marriage of Miss Bolingbroke with Mr. Alfred Mudie (nephew of the late C. E. Mudie) took place on the 13th ult., at the New Church, Camden Road. Miss Mary Davies, a fellow-student of the bride at the Royal Academy of Music, was one of the bridesmaids, and Signor Randegger played the "Wedding March" on the occasion.

We hear that Mr. Crowest, author of "The Great Tone-Poets," has ready another work (to be published by the Messrs. Bentley), which will contain characteristic anecdotes of past musical celebrities, with notes and criticisms from a modern view.

## REVIEWS.

*The Resurrection.* An Oratorio. The text selected by E. G. Monk. The music composed by G. A. Macfarren. The pianoforte arrangement by F. W. Davenport. [London: Stanley Lucas, Weber and Co.]

THE somewhat tardy publication of Professor Macfarren's second Oratorio, written for and produced at the Birmingham Festival last summer, will be heartily welcomed by musicians—perhaps most of all by the members of our choral societies. On the occasion of the first performance of the work it was spoken of in some detail, though necessarily with a certain amount of reserve, in these columns. An examination of the score more than confirms the favourable opinion at that time expressed. We decidedly think that as a whole the "Resurrection" is an advance upon "St. John the Baptist." In style the two works have but little in common. The earlier Oratorio is in many parts highly dramatic, while the "Resurrection" is essentially didactic. The latter work, too, is about one half longer than its predecessor, and contains a larger proportion of amply developed movements; and while, from the nature of its subject, it contains nothing so striking as the choruses for male voices in the second part of "St. John the Baptist," the interest of the music is on the whole more equally sustained.

It may be said at once that the chief strength of the Oratorio lies in its choral music. This arises naturally from the fact that the composer's forte lies in his thorough mastery of the resources of harmony and counterpoint rather than in the natural flow of his melodic ideas. In saying this let us not be supposed to deny to Professor Macfarren the gift of melody. Nothing is further from our intention; but in our opinion the interest of his music is to be found, as a general rule, less in the melodies themselves than in the skill with which they are presented and in the mastery with which they are developed. For this reason the choruses of the work, being those portions in which most scope for thematic treatment and contrapuntal device is afforded,



are the numbers which are likely to produce the deepest impression. "St. John the Baptist" contained only three important choruses for the whole choir; the present work has seven, besides three "Choral Hymns," on which we shall say a word presently. All these choruses are in various styles masterly; we are, indeed, at a loss to which to assign the preference. Of the quieter numbers the pathetic chorus "Woe unto us! for the Lord hath added grief unto our sorrow" and the very original "He pardoneth and absolveth" (the opening movement of which is written in the Dorian mode) are particularly beautiful; while "This is the victory that overcometh the world," "He is the Resurrection," and the finale "Joy all men in our God the Lord," are not only full of spirit, but masterly examples of scientific writing. The concluding chorus, founded upon the "Old Hundredth," is evidently modelled upon the style of Bach, who so often in his choruses takes a well-known choral as his theme. Professor Macfarren had already done the same thing with the chorus "My soul praise the Lord" in "St. John the Baptist," and there can be but little doubt that the well-deserved success of that piece induced him to try a similar experiment here. His second essay has been no less fortunate than his first.

The three "Hymns" for chorus to which reference has already been made are obviously modelled on the plan of the German choral, as we find it in the works of Bach and, more recently, in the oratorios of Mendelssohn. There is, however, this difference, that whereas Bach and Mendelssohn mostly took well-known church melodies and arranged them, Professor Macfarren has written his own chorals, which consequently will not produce the same impression on the hearers as would have been the case with familiar tunes. Of the three hymns introduced, the first and second (Nos. 3 and 13 of the score) are in our opinion charming; the third (No. 22) seems to us somewhat more conventional. The composer gives the first verse of the choral to the choir, with unaccompanied four-part harmony; the second is sung by the chorus in unison, with a free counterpoint for the orchestra.

Of the solo music that allotted to the baritone will be found the least grateful to the singer. To this voice is given the whole of the narrative, entitled in the score "Recitation," and comprising seventeen numbers out of the thirty-six which the Oratorio contains. The whole of these pieces are set either as recitative or more frequently as *arioso*, a form which may be described as intermediate between recitative and air. Much of this music is both interesting and highly characteristic; but the baritone singer who undertakes the part may feel somewhat aggrieved at not having throughout the Oratorio a single song. Professor Macfarren has of course followed the precedent of Bach in his treatment of the part of the Evangelist in his "Passion Music;" but Bach gave also some songs to the same voice. That the recitations can be made effective was proved conclusively enough at Birmingham by Mr. Santley; but it requires such singing as his to do them justice.

Among the solo music allotted to the other voices our own favourites are the soprano song "For this our heart is faint," the two contralto airs "Let us have grace" and "His right hand shall hold us up," and the tenor song "The wages of sin is death." Best of all, however, we like the charming trio for soprano, alto, and tenor, "The peace of God which passeth all understanding."

The only instrumental movement in the Oratorio is the overture, a masterly composition, which we think will take rank even above the orchestral prelude to "St. John the Baptist." There can be no doubt that by his second Oratorio Professor Macfarren has not only sustained but enhanced his previous high reputation as a representative English composer.

*Music and Musicians.* Essays and Criticisms by Robert Schumann. Translated, edited, and annotated by Fanny Raymond Ritter. [William Reeves].

If there be any real lovers of music who, knowing and appreciating Schumann the composer, have but a slender acquaintance with Schumann the critic, we counsel them

at once to procure the volume before us; for in its pages will be found the matured impressions of one of the most profound thinkers upon the art the world has yet seen. As the clever translator of the book reminds us, the "Davidite Society," so often mentioned in Schumann's criticisms, was an invention of his own, the signatures "Eusebius," "Florestan," &c. being used whenever he cared not to proclaim himself as the writer of certain notices; but those articles in which he felt wholly interested he signed "R. S." His labours in the cause of art can scarcely be estimated at their full value by those who know not the history of his connection with the *Neue Zeitschrift*, of which he was so long the editor, for the few aphorisms and short critiques occasionally quoted from his writings convey but a faint notion of his crusade against the musical Philistines of his day, which he manfully pursued in spite of a powerful opposition. Schumann was a man of high culture, and his judgment upon musical compositions was based upon his knowledge and intellectual appreciation of the works of genius in other arts and sciences than that to which he was especially devoted. His mission was to discover and foster merit wherever he found it; and as a proof that an artist can be best judged by his brother artists, we may call to mind his warm praise of Berlioz, Henselt, Sterndale Bennett, Chopin, Gade, &c., and also his recognition of the talent of Johannes Brahms, who was then but gradually making his way in the land of his birth, and was indeed almost unknown beyond it. We need but to scan the pages of this book of gossiping criticism to see not only how he venerated the great composers of the world, but with what undisguised contempt he looked upon those who, having but small knowledge of their works, undertook to pronounce upon their merits. Speaking to one who had praised Beethoven, he says, "He would have risen up before you like a lion, and asked, 'Who are you who dare to do so?' I do not reproach you, Eusebius, you are a good fellow; but must a great man always find a thousand dwarfs at his heels? When they smile and applaud, do they fancy they understand the man who fought and struggled to uncounted battles? Those who are unable to explain to me the simplest musical laws presume to judge the master in them all." And then how withering is the scorn with which he relates the story of the Silesian country gentleman, who, having procured a cabinet for music with handsome alabaster pillars, glasses with silk curtains, &c., writes to a music-dealer thus: "But its most precious ornament is still wanting, so pray send me the complete works of Beethoven, as I like that composer much."

It would be impossible in our limited space to convey any notion of this collection of essays and criticisms by quotation, for the critiques are so complete in themselves that a few fragments would but destroy the pleasure of reading them in their entire state. As, however, it has been often said that in England we are somewhat apt to overrate the position which Sterndale Bennett should occupy in the world of art, let us hear what Schumann, the German, says of his compositions: "There is an amiability in these pieces," he writes, "that must put rough workmen to shame, a wealth of grace in every lightest movement, and innocence and poetry in all. . . . Foreign lands give us so little just at present. Italy only sweeps over to us her butterfly dust; and the knotted outgrowths of the wondrous Berlioz frighten us all. But this Englishman, among them all, comes nearest to German sympathies; he is a born artist, such a one as Germany herself possesses few to boast of." And this, be it remembered, is only a small portion of the praise bestowed upon our countryman by one who could be attracted to him only by the kindred ties of genius.

The many aphorisms scattered throughout the volume will be found highly valuable to musical students. Some, as we have already said, have been quoted in English journals; but we will conclude with one but little known: "Warn the youth who composes. Fruit that ripens too early falls before its time. The young must often unlearn theory, before it can be put in practice." Warmly do we commend this truth to the consideration of aspiring young composers.

*Tunes for the Family and the Congregation.* Selected by S. D. Major. [Bristol: William Mack.]

YET another tune-book added to the countless number already in existence! In his preface the editor says that the work has been compiled to provide suitable tunes for the many new varieties of metre to be found in recently published hymn-books. Certainly credit must be given to the present volume on the score of comprehensiveness, for it contains no fewer than 772 tunes, and provides for 210 different metres. But having said this, and having added that the arrangement of the tunes is mostly simple and good, our praise must end. The book is the most heterogeneous collection of all kinds of pieces, good, bad, and indifferent, that we ever met with; quantity without the slightest regard to quality seems to have been the aim of the editor. Side by side with the finest Lutheran chorals and really beautiful tunes by Samuel Wesley, Dr. Gauntlett, and others, we find such atrocious specimens of psalmody as "Job," "Cranbrook," and "Lydia," horrible musical abortions, which we had hoped were long since banished from the society of decent psalm-tunes. Moreover the editor's musicianship appears to be not always above reproach; for instance, the tune "Eignbrook" (No. 176), which is taken from the "Hallelujah," has had its rhythm so altered as to throw most of the musical accents on the unaccented syllables of the words; while in the tune "St. Asaph" (No. 451), which is given in F sharp minor, an editorial note informs us that the original key is A flat! As a work of reference—a sort of cyclopædia of psalmody—the volume may be found useful; but we do not think it from any other point of view a favourable sample of modern tune-books.

*A Morning and Evening Service in E.* By Charles Edward Miller. [Novello, Ewer and Co.]

MR. MILLER'S somewhat elaborate Service, which contains in all thirty-three pages, may be looked at from two different points of view, the purely musical and the practically useful; and the judgment which may be passed upon it will probably depend to a considerable degree on the aspect from which it is regarded. Considered simply as music, we find much in it to commend. While written quite in orthodox cathedral style, there is a freshness about the ideas and an absence of the commonplace which are by no means invariable characteristics of compositions of this class. Of the four pieces contained in the Service, while all are interesting, we think that the Benedictus on the whole pleases us most; the passage for the basses alone, "And Thou, Child, shalt be called the Prophet of the Highest," is very effective, while the modulations in the following verses (p. 18) are not only of unusual boldness for cathedral music, but are conducted with the skill of a practised musician. The other portions of the Service also contain much excellent writing; and from a musical point of view we can give high praise to the whole work.

When we turn, however, to the question of its general practical utility our approbation must be more qualified. While many parts are perfectly straightforward and easy to sing, we find others (and some of these musically among the best) which would sorely puzzle an average parochial choir, and which, in our opinion, the large majority would probably not be able to sing at all without a much larger amount of practice than they would be likely to give. To quote a few instances, in the *Te Deum* (p. 3), at the words "The glorious company of the Apostles," we find the signature of B, with five sharps. Of course, so long as there are but few accidentals it is just as easy to sing in B as in C, and the first part of the passage presents no difficulty; but at the words "The Father of an infinite majesty" Mr. Miller introduces an excellent modulation into D sharp major, and the passage bristles with sharps and double-sharps in a manner likely seriously to disconcert amateur choristers. Another crabbed (though perhaps rather less difficult) bit of modulation will be found near the end of the *Te Deum* (p. 11, lines 1 and 2). Another hard nut for parish choirs to crack occurs in the Benedictus (p. 18), where an enharmonic change of notation from B flat to A sharp takes

place at the words "And to guide our feet into the way of peace;" while a third is met with in the Magnificat (p. 27, last line). It is worth noting that in all these cases the difficulty consists not in the modulation but in the notation. Had Mr. Miller written his Service in E flat instead of in E major, the passages would have been easy enough; but our own experience with amateur choirs is that nothing more confuses them than enharmonic changes, and therefore we regret that the composer should have chosen a key for his Service which rendered their introduction necessary.

We have dealt with Mr. Miller's work at some length because its merits are above the average. Those who are not afraid of music with plenty of accidentals will find this Service repay them for the trouble of practice.

*Magnificat and Nunc Dimittis, in F.* By Francis Edward Gladstone, Mus. Bac. [Novello, Ewer and Co.]

THOUGH somewhat too elaborate in construction to be within reach of average amateur choirs, this composition will be likely to find favour where a more ambitious musical service is attempted. Both pieces are effectively written, and throughout give evidence of the skill of the composer.

*O give thanks.* Anthem by Joseph Mullen. [Dublin: Foster and Co.] Shows good feeling for music, though no very striking originality; and appears to us to suffer from its rather too fragmentary character, there being more than a dozen changes of time in an anthem of eight pages.

*An Air composed for Holsworthy Church Bells, and varied for the Organ.* By Samuel Sebastian Wesley. [Novello, Ewer and Co.]

THIS is, we believe, one of the posthumous works of one of the greatest English composers of the present century; and, although a small and unpretending composition, the workmanship and putting together show throughout the hand of the master. While we cannot cease to regret that Samuel Sebastian Wesley did not do more for his art than he has done, we are led to hope that there may be in the hands of his friends other unknown works of his, ere long to be made public.

The melody, as composed, we presume, for the bells of Holsworthy Church, is in three phrases of eight bars each, simple and lying within the compass of an octave, but exceedingly melodious and graceful. It is repeated without variation and with a flowing accompaniment charmingly written; and at the termination of the original melody some new matter is introduced, the air being assigned to the left hand and the florid accompaniment continued in the treble. After a return to the original melody the work is brought to a conclusion by a short coda.

There is nothing in the composition to remind us of the wonderfully majestic harmonies, as well as chromatic progressions, with which the name of Dr. Wesley is and must ever be associated; but yet it shows the knowledge, so invaluable and so often wanting in modern composers, of when and how to be simple.

*The International Organist: a Quarterly Journal of Original Organ-music by Eminent Contemporary Writers of all Nations.* Edited by J. W. Hinton, M.A., Mus. Doc. Part I. [Weekes and Co.]

It would seem as if, from the nature of things, it were impossible to furnish a constant supply of new organ-music the whole of which should possess real value. Dr. Spark, with his *Organist's Quarterly Journal*, has tried the experiment for some years with, on the whole, as much success as could reasonably be expected, though in going through a file of the journal we shall find, side by side with a great deal that is very excellent, a considerable portion of what might almost be termed "padding;" and now we have before us the first number of a similar publication, edited by Dr. Hinton, of Trinity College, London. Here, too, we find the same inequality to which we have just referred. The present number contains four pieces: a very original little Offertoire, by César Franck, Professor of the Organ at the Paris Conservatoire; a well-written and pleasing Festival March, by Mr. Gordon Saunders,

Mus. Bac.; a Pastorale, by Mr. Dudley Bertram; and a very curious Postlude, by the editor. The two first-named pieces are, we think, decidedly the best. The proof-sheets appear to have been very carelessly corrected; in Mr. Saunders's March alone we have found ten mistakes, many of them very bad ones.

*The Organist's Quarterly Journal.* Edited by Dr. W. Spark. Parts XXXIII., XXXIV. [Novello, Ewer and Co.]

THE two numbers of this journal now before us are of at least the usual average of excellence. Part xxxiii. contains as its first piece a broad and effective March by G. B. Allen, about which, however, we wish to know for what sort of organ Mr. Allen writes, as in the last line of the third page we find on the pedal stave the B and A below double C written. The other most striking features of this part are an excellent Minuet and Trio in G minor by Berthold Tours, and a Prelude and Fugue by Augusto Moricani, organist of the Vatican, Rome, which presents the peculiarity that the pedal part is nowhere obligato, but only doubles, either in the unison or octave, the lower notes of the left hand. Are Italian organists, we wonder, not accustomed to a free pedal part? Dr. Spark ought, we think, in kindness to his subscribers, to have given a translation of the Italian note as to registering which Signor Moricani has prefixed to his piece. In Part xxxiv. we find a very pleasing Melody by E. Silas; an Offertoire by Hamilton Clarke, pretty, but rather reminiscent of Lefebvre-Wély; a Prelude by Walter H. Sangster, containing much clever imitative writing; and three slow movements in various styles by D. Hemingway, G. B. Lissant, and E. Townshend Driffield, the last of which pleases us the best.

*Stabat Mater*, a Trè Voci. Con accompagnamento di due violini, viola, e violoncello. Composto da Luigi Boccherini. Op. 61. Partitura con Ritratto dell'autore, e illustrazione del M. Domenico Bertini.

[Firenze: presso G. G. Guidi.]

ALTHOUGH the composer of this "*Stabat Mater*" was a prolific writer, only the very smallest works from his pen are known in this country. The publication of this composition will, however, we trust draw attention to his name, which has certainly a right to hold a worthy place in the estimation of those who admire pure and healthy, if not great music. The "*Stabat Mater*" is written for two sopranos and a tenor; and, although never startling by any remarkable effects, is not only melodious and expressive throughout, but easy of execution, both for vocalists and instrumentalists. The edition is clearly printed, and in every respect equal to the classical works which have already been issued by the same enterprising firm.

G. Verdi, "*Messa da Requiem*." Ridotta per Organo da C. H. Tovey. [Milan: Ricordi.]

THE great and deserved popularity which Verdi's "*Requiem*" obtained on its production in this country at the Royal Albert Hall rather more than two years ago will not have been forgotten by our readers. A good arrangement of the work for the organ would therefore be extremely likely to find favour with organists. The present transcription, however, is in many respects less satisfactory than we could have desired. In the first place, it is not complete. Several movements are omitted altogether; these are the *Tuba mirum*, *Mors stupebit*, *Confutatis*, and the repetition of the *Dies iræ* (p. 3 of the vocal score) from the *Dies iræ*, the entire *Offertorium*, *Sanctus*, and *Lux æterna*, and the whole of the *Libera me* except the final fugue. Of course if these movements are unsuitable for the organ—and we admit at once that some are not very easy to arrange well—there is no possible reason why they should be arranged; but surely in that case the volume ought to have been entitled a "*Selection from Verdi's Requiem*," and not published as if it contained the whole work. But a more serious fault which we find with the arrangement is its want of fidelity to the original. In this we are not referring to the system of simplification adopted—though of

many important details not a trace is to be found—and Mr. Tovey seems to have aimed at making his transcription so easy that a wayfaring man though a fool shall not err therein; but we do maintain that no man has any right to alter the form of a passage after the manner of the following, taken from the first movement of the *Dies iræ* :—

ORIGINAL (Score, p. 24).



MR. TOVEY'S ARRANGEMENT (p. 9).



Mr. Tovey has also in several places separated movements which ought to follow each other continuously, and added bars of his own to make a full close. For instance, the *Rex tremendæ* in the original leads at once into the *Recordare*. In the arrangement these two numbers are actually separated by the tenor solo *Qui Mariam absolvisti*, the transcription of which, by-the-way, is one of the least satisfactory numbers of the work. But by far the worst thing Mr. Tovey has done is to be found in the first chorus of the *Dies iræ*. He takes the opening of the movement, as far as page 32 of the vocal score, and then patches on to it, by way of conclusion, a fragment of the *Libera me Domine*, pages 198 to 205 of the score! Nothing can possibly justify such a procedure as this.

We regret to have to speak in these terms of what we had hoped, when we opened it, to find a valuable addition to the organist's *répertoire*; but we should not be doing our duty were we not to enter a strong protest against such tampering with the work of a great composer as we find in this volume.

*Cradle-Song.* (Chanson de Berceau.)

*Feuillets d'Album.* (Op. 83.)

*The Soldier's Farewell.* (L'Adieu du Soldat.)

Composed for the Pianoforte by Stephen Heller.

[Ashdown and Parry.]

THERE is a refined charm about the smaller pianoforte pieces of Stephen Heller which cannot fail to make itself felt both by musical and unmusical listeners; and this contribution to his already voluminous store of such trifles will no doubt be warmly welcomed. Simple as the theme and its treatment are throughout the "*Cradle-Song*," a trained and sympathetic touch will be necessary for its due interpretation, and it may be cordially commended both for practice and performance. The six sketches in the "*Feuillets d'Album*" are exceedingly beautiful. No. 1 is tinted with the delicacy of a true artist, the theme being quaint and fanciful in the extreme; and Nos. 2 and 3 will no doubt become favourites, in spite of the stretches of tenths and ninths for the left hand in the latter number. We like No. 4 less than any in the set; but No. 5, an attractive melody in the form of a Serenade, and No. 6, a "song without words," of somewhat more pretension than its companions, deserve a place apart from the "*Album*" in which they are enshrined. "*The Soldier's Farewell*" assumes the appropriate form of a march, and, although perhaps scarcely so attractive as this composer's numerous pieces of a similar character which have preceded it, is a solid and musicianlike piece of writing for which both teachers and executants should be grateful.



*Gloriette, Souvenir de Schönbrunn. Impromptu, pour le Piano.*

*Air de Danse, de la Régence. Pour le Piano.*  
Par Edouard Roeckel. [Novello, Ewer and Co.]

THE first of these pieces is a pleasing and musicianlike trifle, but without sufficient character to distinguish it from the hundreds of "pleasing trifles" daily published. The "Air de Danse," however, is deserving of something more than mere conventional words of praise. The theme faithfully reflects the time it is supposed to illustrate, and the treatment of it throughout is in excellent keeping with the design of the piece. The second subject, in the tonic minor, contrasts well with the opening motive, a quaint effect being gained by its commencement on the half bar. We cordially commend this well-considered sketch to the notice of pianists who desire to elevate the character of their "drawing-room music."

*Sonatina for the Pianoforte.* Composed by Hamilton Clarke. [Novello, Ewer and Co.]

THIS Sonatina is gracefully written; but the melodious commencement of both movements scarcely accords with the somewhat laboured efforts which follow. In the last bar but one of the first page we cannot reconcile ourselves to the B which occurs on the chord of the 6th upon F, and the harmony in the last three bars of page 4 is to us particularly unpleasant. Again, in the second movement, can the 16th bar of page 8 be followed by the 17th as it stands? If so, the resolution of the diminished 7th, at the end of bar 16—especially in two-part writing—is scarcely a good example for youthful students. Apart from these, and other awkward progressions which we could name, there is some effective writing in the piece, the best portions being those where the least is attempted.

*Variations on an Original Theme in G minor.* Composed by F. Davenport. [Stanley Lucas, Weber and Co.]

It is not often that we have so thoroughly refreshing a specimen of classical music presented to us as this piece by Mr. Davenport, whose name, although new to us, must, we trust, sooner or later become well known. Both the theme and the variations show that the composer has studied in a good school; and though we cannot say that the composition will not tax the powers of even a good pianist, there is nothing in it that evinces either pedantry or affectation, and the passages, therefore, will well repay the trouble expended upon their practice. All the variations are full of character—Nos. 3 and 5 being especially effective—a Dominant pedal, unexpectedly succeeded by the Tonic major, in which key the piece ends, being a point well worthy of notice. We assure Mr. Davenport that we look forward with pleasure to our next meeting.

*I am the Angel.* Song. Translated from the German by M. M. M. Music by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THE composer of this song remains firm in the determination of appealing rather to a select artistic circle than to the musically uneducated millions. We have already noticed with much pleasure several of her highly poetical vocal works, and can conscientiously affirm that the piece now before us is in every respect equal, if not superior, to those which have preceded it. Supposing that the growing tendency towards "word-painting" do not lead to an abandonment of form, we are inclined to believe that the desire to escape from the mawkish English ballad school is one by all means to be encouraged; and Mrs. O'Leary may fairly congratulate herself, therefore, upon being a worthy pioneer in a good cause. The words of "I am the Angel" are most sympathetically set throughout, the change to the tonic major at the phrase, "I bring you day," being extremely happy. The accompaniment—if a part may be so termed which forms an integral portion of the composition—is most artistically interwoven with the vocal theme, the alternations of figure in every case seeming to grow out of the varied shades of feeling in the poetry. A good contralto singer will, we are sure, be grateful to us for pointing out the merits of a song rising so far above the level of our everyday vocal music.

*Yes.* Song. Words by Mary Walrond Clarke. Composed by Willem Coenen. [Novello, Ewer and Co.]

THIS song, thoroughly German in feeling, although composed to English words, is remarkable not only for truth of expression but for a delicacy in the treatment of the harmonic progressions which cannot be overpraised. The commencement, with the chromatic descent from dominant to tonic harmony, introduces with much effect the pleading phrase "One word alone;" and the unexpected key of A major, on the coveted word "Yes," comes upon the ear with a freshness which cannot fail to be felt by every auditor. A good point, too, is the introduction of the triplet arpeggios, the return to the original key and theme gaining much by the contrast. We earnestly hope that lovers of pure vocal music will make themselves acquainted with so eloquent a composition.

*The Balaclava Charge.* Written by Alfred Tennyson. Music by C. A. Macirone. [Hutchings and Romer.]

TENNYSON'S stirring lines have already tempted more than one composer to heighten their effect by the aid of music; but Miss Macirone has brought both scientific acquirement and poetical feeling to bear upon her task with so much success that she need fear no rival. In spite of an undoubted similarity with Schubert's "Erl-King," this song cannot fail to make its way with a mixed audience, and contralto singers will, we are certain, thank us for drawing their attention to a composition so effective for public performance. The change to the tonic major on the words "Flashed all their sabres bare" is a noticeable point; and the introduction of the National Anthem for the last verse, with a separate figure in the voice part, is a happy thought, although we should have preferred a diatonic descent of quavers for the bass in bar 2 of the vocal phrase, page 10, if only to avoid the fifths between voice and bass, in passing from the triad of A to that of F. Miss Palmer, to whom the song is dedicated, has already successfully tested its merits before a public audience, creating much enthusiasm at a recent concert where it was accompanied by the composer.

*Scottish Melodies*, arranged for the Harmonium or American Organ, by E. F. Rimbault (Book II.) [Edinburgh: Paterson and Sons], is a little collection, including some of the most beautiful of the Scotch melodies, arranged in the simplest manner, and which will suit players of a very limited capacity.

## FOREIGN NOTES.

WITH the present month the "dead season" commences at Paris. One by one the various operatic establishments and concert-rooms are closing their doors, to be reopened for the commencement of a fresh campaign in the coming autumn. In the meantime numerous prospective announcements are made by the journals of operatic representations which are to take place next season, including a new work by Victorin Joncières, entitled "Mademoiselle de Marseille," at the Opéra-Comique; the revival of Auber's much neglected "Cheval de Bronze," at the Théâtre-Lyrique; and Meyerbeer's "L'Africaine," at the Grand-Opéra. Mdlle. Krauss, who will sing the part of Selika in the last-mentioned work, has gone to Vienna to become once more the pupil of Madame Marchesi, for the purpose of studying her new rôle. A promising young artist, Mdlle. Andrea Barbot, has lately made her *début* at the Opéra in the character of Fides in Meyerbeer's opera "Le Prophète," and a brilliant career is predicted, on the part of the critics, to the *débutante*, who is a niece of one of the professors at the Paris Conservatoire. Among new engagements for next season, that of Madame Alice Urban is announced by the managers of the Théâtre-Italien. The lady is preceded by a great reputation won in America, Italy, and Spain, where her exceptional vocal and histrionic qualities have created much enthusiasm. There has been a private hearing lately, at the residence of the composer, of a new opera by M. Lefèvre-Niedermeyer. The work

is called "La Vendetta," and is, says the *Revue et Gazette Musicale*, correctly and gracefully written, although deficient in individuality, and suggestive of the styles of Meyerbeer, Weber, and Gounod, a combination which we should have thought it rather difficult to accomplish.

It is proposed that at the forthcoming Universal Exhibition at Paris a portion of the building shall be reserved for the purpose of musical performances which are to include the works of contemporary composers of all nationalities.

Herr Anton Rubinstein, during his recent stay at the French capital, has been decorated by the President of the Republic with the Cross of the Legion of Honour.

*Le Ménestrel* writes: "Our young and energetic *chef d'orchestre*, M. Colonne, has been the object of a most delicate attention on the part of the testamentary executor of Hector Berlioz, M. Alexandre, who has presented him with one of the conductor's *bâtons* used by the composer of 'La Damnation de Faust.' The precious gift was accompanied by a letter written by the donor, from which we extract the following: 'The manner in which you interpret the works of Berlioz, the sublime grandeur which you infuse into the spirit of your admirable orchestra, have rendered you worthy of holding this souvenir of our dear and regretted master.'" In reading these lines one cannot help looking back but a few years, when he who wielded the *bâton* now so highly prized was still amongst the living, and when no form of mortification was spared him on the part of the same public who have latterly gone into raptures over his music.

It is not, perhaps, generally known that "Robert le Diable" was in the first instance written in the form of a comic opera, and was afterwards remodelled by its author, M. Scribe, with a view to its representation at the Grand-Opéra. The original *libretto* had, however, been lost for many years, and it was not until the other day that a copy of this interesting relic was discovered at a public sale of autographs held in Paris. The MS. is authenticated by marginal notes in the handwriting of both Scribe and Meyerbeer, and is now in the possession of the publishers of the above-named opera.

M. Massenet, the young French composer, has met with a most flattering reception at Bruxelles and other Belgian towns where he conducted the performance of his Oratorios "Eve" and "Maria Magdalena." According to *Le Ménestrel*, M. Massenet is about to add a third to his two religious works just mentioned, upon the composition of which he has been for some time engaged. The new Oratorio is founded upon a poem by Louis Gallet, and is entitled "La Vierge," thus completing the feminine trilogy of the young *maestro*.

A Music Festival, to celebrate the fiftieth anniversary of the founding of the Liège Conservatoire, was held at that town on the 3rd and 4th ult., under the leadership of M. Radoux, the director of that institution. Some 950 instrumentalists and singers took part in the performances, which included among other works Beethoven's Symphony in C minor, Mendelssohn's "Elijah," the greater part of a Cantata by M. Benoit (composed to Flemish words), and a selection from Grétry's fine opera "Richard Cœur de Lion."

As is usual at this time of the year, German musical life during the last few weeks has found its concentrated expression in a number of festivals, some of them of annual recurrence, others of a more spontaneous character, arranged either for the purpose of aiding financially some special project or to obtain a hearing under exceptional advantages for some particular work; or, indeed, merely with the view of promoting that personal interchange of ideas which is one of the chief benefits accruing from such gatherings. Besides the Annual Festival of the Lower Rhine, held this year at Cologne, and the second Silesian Festival, held at Breslau, of which mention has already been made in these columns, there have been similar festive meetings at Graz, Carlsruhe, Cassel, Creuznach, and other towns. The performance of works of considerable interest given in connection with the meeting of the *Allgemeine Deutsch Musik-Verein* at Hanover, to which we have likewise already referred, may be again mentioned as coming

under the same category. Among the new works performed on the latter occasion both the *Neue Zeitschrift für Musik* and the *Neue Berliner Musik Zeitung* speak in most favourable terms of Mdle. Ingeborg von Bronsart's graceful music to Goethe's dramatic trifle "Jery und Bätely," additional interest being derived from the fact—as yet unconventional in a work of similar pretensions—of its emanating from the pen of a lady. The effect of Liszt's "St. Elizabeth," which formed part of the same series of performances, was unfortunately destroyed by the painfully apparent incapacity of the conductor—the composer being present on the occasion; while the splendid representation of Byron's "Manfred," with Schumann's profoundly suggestive and illustrative music, created a deep impression. One of the chief features at the Cologne Festival was unquestionably the performance under the composer's personal direction of Verdi's "Requiem." Both choir and orchestra were most demonstrative in their admiration of the Italian *maestro*, who at the conclusion of the performance was presented with a silver laurel wreath bearing on each leaf the inscription of the respective names of the donors (ladies of the choir), as well as with a *bâton de mesure* worked in ivory and handsomely ornamented with gold. In a letter addressed to Ferdinand Hiller the *maestro* expresses his deep sense of gratitude for the reception accorded him on the part of the German people, and his unbounded admiration for the talent and devotion displayed in the execution of his work.

At the Cassel Festival, the receipts of which are to swell the funds now being raised for the purpose of defraying the expense of the erection of a monument in memory of Spohr, the names both of Brahms and Joachim figure among the contributing artists, the nucleus of performances being of course formed by works of the great composer of the romantic school, his "Last Judgment" being among the elected number. The Festival in question was to have taken place on the 22nd ult.

The special performances in honour of Mozart (alluded to in our last number), to be inaugurated this year and annually continued by the International Mozart-Stiftung at Salzburg, are now definitely fixed for the 17th, 18th, and 19th of this month. Herren Ignaz Brüll, from Vienna (pianist), Lauterbach, from Dresden, and Grün, from Vienna (violinists), will be among the executants. A correspondent of our contemporary the *Daily News* writes under date of 4th ult.: "During the Festival several interesting relics of the great musician will be exhibited. One of the most important is a little garden-house which will be brought from Vienna, and in which Mozart wrote the 'Zauberflöte.' There is also to be exhibited an album containing a collection of portraits and autographs of celebrated poets, musicians, and critics living contemporaneously with Mozart. Although a large and valuable collection has already been made, it is hoped that before the opening of the Festival, and by the co-operation of the possessors of any such photographs or autograph writings, the number of these interesting documents will be greatly increased."

German papers announce the foundation at Frankfort-on-the-Main of a Conservatorium of Music, at which institution Herr Joachim Raff has accepted the post of Principal.

The new Court Theatre at Dresden, which has been erected on the site of the building which was destroyed by fire some two years ago, is to be opened on Nov. 2, when M. Massenet's "Le Roi de Lahore," under the title of "Sita," will be among the first novelties to be produced at the new house. Herr Julius Rietz, hitherto the general Musikdirector at the establishment in question, has just retired from that post in consequence of failing health, and is to be replaced by Herr Wüllner, of Munich.

August Reissmann, the well-known musical *savant*, has proved himself also a composer of considerable merit by the composition of a "dramatic Oratorio," entitled "Wittekind," which was recently performed at Berlin by the "Sternsche Gesangverein." Herr Henschel, the German baritone, has, it is said, composed an opera, which is to be performed at Munich during next season.

We have pleasure in stating that at the annual competition of pupils of the Royal Conservatorium at Leipzig for the composition of the "Salvum fac Regem"—performed on the occasion of the King of Saxony's birthday—the first prize was awarded this year to Mr. C. J. Vincent, jun., of Sunderland.

Dr. Ludwig Ritter von Köchel, whose name will ever be inseparably connected with that of Mozart, died at Vienna on the 3rd of last month at the age of seventy-seven. He was the author of numerous critical and biographical writings bearing upon music, but the principal work of his life has been the compilation of his "Thematic and Chronological Catalogue of the Works of W. A. Mozart"—a work unique in the comprehensiveness and lucidity of its design, which will always remain a model of this important class of literature. Von Köchel was one of the chief promoters of the splendid edition of Mozart's works now being issued by the firm of Breitkopf and Härtel, of Leipzig.

At Munich died in his seventy-ninth year Theodor Lachner, for many years Court organist at the Bavarian capital; he was the senior member of the celebrated family of musicians, of whom the Munich *Musikdirector*, Franz Lachner, has become the most widely known.

A musician well known by his numerous *pièces de salon* and other compositions and arrangements for the pianoforte, Henri Cramer, died a few weeks ago at Frankfurt-on-the-Main.

The death is announced also of Mr. Albert Steinway, the youngest of the three brothers who have hitherto formed the well-known firm of pianoforte manufacturers at New York.

According to the *Gazetta Musicale* of Milan about 280 Italian operas have been composed during the period of 1870-76, being an average of forty per year. Among these the following are cited as having met with success:—"Il Guarany," by Gomes; "Papa Martin," by Cagnoni; "Aida," by Verdi; "Il Conte Verde," by Libani; "La Contessa di Mons," by Lauro Rossi; "I Lituani," by Ponchielli; "Salvator Rosa," by Gomes; "Il Duca di Tapigliano," by Cagnoni; "Dolores," by Anteri-Manzocchi; "La Gioconda," by Ponchielli; "Il Babbeo e l'Intrigante," by Sarria. Some among the rest, although coldly received, appear worthy of a better fate, and should not be confounded with the mass of worthless productions by which the theatres of Italy are annually inundated, for instance such works as "Un Capriccio di Donna," by Cagnoni; "Ali Baba," by Bottesini; "Fosca," by Gomes; "Il Mercante di Venezia," by Pinsuti; "Reginella," by Braga; "Napoli in Carnevale," by De Giosa.

## CORRESPONDENCE.

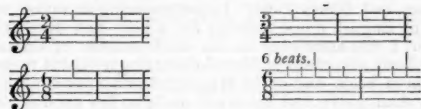
### THE MOVABLE DO ON THE STAFF—SUGGESTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with much interest the article on "Music-printing" in the June number of THE MUSICAL TIMES and was set thinking by, among other things, the writer's confident assertion that "all the attempts to substitute a new notation for the old, which have been especially frequent in recent times, are idle experiments, and will never have any higher importance than that of private amusement; musical notation is fixed," &c. Now, sir, I do not wish to take up your space with a lot of arguments on the much discussed question of "staff or no staff" in musical notation, but I crave a small corner in your columns to say that, though I am a firm adherent to the staff notation myself, I, like many others, cannot shut my eyes to the rapid progress which the "tonic sol-fa" system has made and is making, nor can I forget that thousands of schoolboys and girls are growing up with more or less knowledge of Mr. Curwen's new notation, and in utter ignorance of the staff or anything connected therewith. That the demands of the tonic sol-faists can no longer be ignored is shown by the fact that music-publishers are beginning to meet those

demands by publishing music in the new notation, and I notice that Messrs. Novello and Co. are issuing a list of such publications. Looking at these "signs of the times," I, as a staff notation sol-faist, am surprised that some enterprising musician or publisher does not find a means of making the staff notation meet the requirements of the "movable do" theorists, which would at once put Mr. Curwen's notation out of court, or at any rate remove the only reasonable ground on which it is said to be necessary, viz. that the staff notation does not show key-relationship clearly enough. I have seen music-printing in which the letters d, r, m, &c. appear on the faces of the notes, but such a method is clearly impracticable except where large type can be used. I would, however, suggest that instead of this the place of the note in the scale should be determined by its distinctive shape, on the same principle that tonic sol-faists, in teaching the staff, at first use a square note for "doh." Let the square note be kept for the major key-note, and let its third and fifth be shown by triangular and diamond-shaped notes respectively, the present round notes being retained for the other sounds of the scale. The three "strong" sounds being thus clearly marked every time they occur, no ordinarily intelligent sol-faist would have any difficulty with the others, alternating with them. Of course "doh sharp" (♯) would be called "de,"

and so on. The staff notation, thus slightly altered, would be equally available for those who favour the "movable do" and those who do not. A more frequent alteration of key-signatures would be necessary, but I believe that is no more than many musicians advocate to save crowding the music with accidentals. The time-signs need not be altered at all, a minim being still a minim, whether square or round; but I think an advantage would be gained by marking the beats or pulses as well as the bars, thus:—



Feeling that I have written as much as, if not more than, you will have space or inclination to insert, I will not trouble you with any examples of the notation I advocate, hoping the above remarks make it sufficiently clear. I will only add that in my opinion an additional advantage would be gained by the adoption of a six-lined staff, one line being added above the treble and another below the bass, making them both read alike, according to a suggestion made by a writer in your columns some three or four months since.—I am, sir, yours, &c.,

S. HARVEY.

Redhill, Surrey, June 15, 1877.

### THE CUCKOO'S CALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think I can contribute something towards the settlement of this vexed question. If I do not mistake, the facts are as follows. There is a considerable variety in cuckoos. Some districts are haunted chiefly by birds which sing in a major third, and others by birds which sing in a minor third. Here, in the valley of the Thames, a few miles below Gravesend, the major third is the rule. Yesterday evening, June 14, I heard one sing in an unquestionable major third. I do not think I have heard one sing in a minor third this season; but one or two may have used an interval something less than a major third, perhaps in the ratio 11:9. I have heard one this season sing in a minor (perfect) fourth, an interval which I have also seen attributed to the cuckoo in a piece of music. What is still more remarkable, I heard some years ago a cuckoo sing in a major (perfect) fifth, beginning with a glide; thus:—





The bird (for in all probability it was the same individual) returned for three or four successive seasons, the last being about ten years ago.

As to the theory of the cuckoo changing its way of singing towards the end of the season, my opinion is that it is a mistake, that the birds which sing in a minor third are not those which have sung in a major. The irregular call, "Cuckuckoo," which often occurs at the end of a song, in consequence, I suppose, of the bird being disturbed, is quite another matter.—Yours faithfully,  
Corringham Rectory, Essex. S. S. GREATHEED.

[As the letter of our correspondent adds something to our stock of knowledge on the subject, we willingly reopen the question of the "Cuckoo's Call."—*Ed. MUSICAL TIMES.*]

### A SUGGESTION TO ENGLISH CHURCH COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to make through your columns a suggestion to the Church composers of repute and cathedral organists? In the American Prayer-book the Magnificat and Nunc dimittis are not used. In their places are the "Bonum est," or the first four verses of Psalm xcii. with Gloria Patri, and the "Benedict, anima mea," this being verses 1—4 and 20—22 of Psalm ciii., with Gloria Patri, and I find no English music to these words. My suggestion is that if the best composers and organists would compose services to those words, both verse and full, they will reap honour and profit, for I am convinced they will sell well, especially on this side of the water, as they could be used also as anthems in English churches. I may say also that the Benedictus in the American Prayer-book contains only the first four verses and Gloria Patri. In endeavouring to make out a list of English music suitable for a very fine New York choir, I was astonished at the small number of Cantates and Deus advertised in Novello's catalogue (about twenty-seven of each, and of the Magnificat and Nunc dimittis no less than 230); and there are really so few good settings of the words by American composers that I trust my suggestions may bear good fruit.—I am, sir, yours sincerely,  
New York, June 6, 1877. CHORMASTER.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

SUBSCRIBER.—We do not agree with the pedal marks mentioned, but they are observed by most players.

GEORGE GRAZIOLI.—Your questions should be addressed to a professor of singing, and not to a musical journal.

YOUNG ORGANIST.—It is usually played after the service.

A COUNTRY ORGANIST.—Your letter received, but it cannot be inserted, as you give no name or address.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—The Amateur Musical Society gave the second Concert of the eleventh season on Tuesday evening, May 29, under the direction of Mr. P. H. Diemer, R.A.M. The programme included the Overtures to *Clemenza di Tito* and *Fra Diavolo*; Sullivan's Cantata, *On shore and*

*sea*; selections from Wagner's *Tannhäuser*, *Lohengrin*, and *Flying Dutchman*; Benedict's part-song, "Old May-day"; and Festa's Madrigal, "Down in a flowery vale." The solo vocalists were Miss Mary Davies and Mr. Wadmore. The former was encored in the Welsh air, "Gydd'r Wawr," given with harp accompaniment. Mr. Wadmore received encores for both his songs, "Nancy Lee" and "Come, lasses and lads." The two artists also gave the duet, "Like a faint vision," from the *Flying Dutchman*, which was very warmly received. One of the most striking features in the programme was the euphonium solo, "O ruddier than the cherry," which was given by Mr. Phasey and enthusiastically encored.

BIRMINGHAM.—An interesting Concert was given in the Town Hall on Monday, May 28. The choir consisted of 700 children attending the Board Schools, and their proficiency in the Tonic Sol-fa method was publicly demonstrated under the direction of Mr. W. Dobson. Some part-songs were well-rendered by teachers, and Mr. Stimpson performed some organ solos.—A new organ, erected in St. James's Church, Edgbaston, was opened on the 9th ult. with a special Recital by Mr. F. H. Bradley, organist of the church, assisted by Dr. Belcher. A varied programme displayed the qualities of the instrument. Some vocal solos were given by Mr. W. E. Fisher. The organ, built by Mr. Henry Jones, of London, has three manuals, compass CC to G, fifty-six notes, and pedal claviars of thirty notes, CC to F. There are ten stops on the great, ten on the swell, five on the choir, and three on the pedal organ; five couplers and six combination pedals. The instrument has been placed in the church as a memorial of the Rev. P. Browne, who has just celebrated the twenty-fifth anniversary of his incumbency.—A performance of the Cantata *Daniel*, by the American composers, Messrs. Root and Bradbury, was given at the Exchange Assembly Rooms on Monday the 18th ult. The proceeds were in aid of Mr. Middlemore's Emigration Homes for Children. The vocalists were Mrs. Myers, Miss Mary Smith, Mr. Myers, Mr. Harvey, and Mr. Nicholas; the chorus consisting of the latter gentlemen's Tonic Sol-fa singing classes. Mr. Thompson and Mr. W. Silman accompanied.—On the same evening the Amateur Vocal Union gave a Concert of Sacred Music in the Bristol Street Board School. The programme comprised Wesley's Gregorian Mass in G, Haite's Cantata, *Abraham's Sacrifice*, and a miscellaneous selection. Solos were given by Mrs. Stephens, Miss Richards, Mr. Proctor, and Mr. Bradley. Mr. Williamson was the accompanist, and Mr. W. Stephens conducted.—A Promenade Concert was given in the Botanical Gardens on Wednesday the 20th ult. The vocalists were Miss St. Clair Taylor, Mr. Bywater, and Mr. Lander; selections were given by an orchestra of nearly forty performers, under the direction of Mr. W. A. Gilmer.

BRIDPORT, DORSET.—An excellent performance of the *Creation* was given on Tuesday the 12th ult. by the Bridport Choral Association, under the conductorship of Mr. W. Stone. The professional artists engaged were M<sup>me</sup>. Cross Lavers, Mr. Cross (Salisbury Cathedral), and Mr. Hanson (St. Paul's). The accompaniments were well played by Miss Sewell (piano), and Mr. Champ (harmonium).

BROOKLYN, U.S.—At the third and last Concert of the St. Cecilia Vocal Society for the season of 1876-77, given at the Academy of Music, the building was crowded by a cultivated audience. The vocalist was Miss Lasar, who was heard to advantage throughout the room. Mr. Hoffman was the solo pianist. A feature in the programme was Mr. Dudley Buck's *Hymn to Music* composed for the Society, which met with an enthusiastic reception, and had to be repeated. The part-songs and glees were excellently sung by the choir. Mr. Fitzhugh conducted.

DUBLIN.—On Friday, the 1st ult., a musical and literary entertainment was given in the Ancient Concert Rooms. Mr. J. A. Jennings, T.C.D., was the elocutionist. The music, under the conductorship of Mr. Charles F. Phillips, organist of Trinity Church, assisted by a number of amateur ladies and gentlemen, was most successful. The soloists were Mrs. Wiseheart, Mrs. Herbert Ohren, Mr. Charles Harden, Mr. McKeirnan, Mr. Ryan, Mr. Jones, and Mr. Cantrell. Mrs. Wiseheart, Miss Lover, and Mr. C. Harden's rendering of Curschmann's Trio, "Ti prego," was the gem of the evening. Miss Ohren played Mendelssohn's Rondo in B minor, and Miss Banks a Fantasia on Irish airs. The attendance was large, and the proceeds of the entertainment were devoted to the Young Women's Christian Association.

DUNEDIN, NEW ZEALAND.—An Organ Recital was given by Mr. A. J. Towsey in St. Paul's Church on the 3rd April, when there was a numerous attendance. The Recital comprised selections from the works of Handel, Haydn, Mozart, Bach, Mendelssohn, and other great composers. The organ at St. Paul's is considered one of the finest in New Zealand, and now that the church has been materially enlarged, its fine tone is considerably enhanced. Mr. Towsey has earned a high reputation as a performer, which on the present occasion was fully sustained. The vocal music was excellently rendered.

GRAVESEND.—On Monday, May 28th, Miss A. L. Turner, R.A.M., gave an Evening Concert at the Assembly Rooms, assisted by Miss Martha Harries, R.A.M., contralto; Mr. C. A. White, R.A.M., tenor; Mr. Prenton, bass; Mr. Beddome, clarinet; Mr. T. Murby, viola; and Mr. Malcolm Ross, flute. The *bénéficiaire* showed talent and power of expression in her renderings of the pianoforte part in Mozart's *Andante* (Op. 14) for piano, clarinet, and viola, and in Weber's *Polacca*. She also sang with great taste two songs, both of which were encored. Among the other items in the programme especially deserving mention were "The lost chord," by Miss M. Harries; "Love and war," Messrs. White and Prenton; "The anchor's weighed," Mr. White; "Will o' the Wisp," Mr. Prenton; a viola solo by Mr. Murby, and a flute solo by Mr. Malcolm Ross. Mr. Fountain Meen conducted in his usual efficient manner, and played the accompaniments to the songs.

GRIMSBY.—The new organ built by Messrs. Forster and Andrews, of Hull, for St. Andrew's Church, was opened on Thursday, May 31, when special services were held morning and evening, Dr. Spark, of

the Leeds Town Hall, presiding at the organ. The total cost of the organ, when completed, will be about £500. The services were full choral. The choir was under the direction of Mr. Mellis. Jackson's Service was used. After the Psalms for the day Dr. Spark played a special extemporaneous voluntary on the favourite hymn-tune "Sun of my soul," in the course of which he brought out with splendid effect the full powers of the organ. At the conclusion of evening prayer, Dr. Spark played a selection of pieces, including a Festal March in E flat of his own composition.

**GUERNSEY.**—A sum of £38 8s. 4d. has been recently given to Mr. J. Tyrell, on his resigning the appointment of organist of Trinity Church, by Captain Borland, R.N., churchwarden, as a testimonial from the congregation, in recognition of his faithful services as organist of that church for nineteen years.

**HIGHAM FERRERS.**—The fine Organ, built by Messrs. Brindley and Forster, was opened in the church on Monday, the 12th ult., by Mr. Haydn Keeton, of Peterborough Cathedral, and Mr. W. J. Lamb, of Higham Ferrers. There was a choral service in the afternoon. The sermon was preached by the Venerable the Archdeacon of Northampton. The Anthem "The Lord hath done great things" (Smart) was sung by the choir, which was augmented to 250 voices. After the service Mr. Keeton gave a recital from the works of Mendelssohn, Lemmens, Bach, Smart, Batiste, Hiles, and Silas. At the conclusion of the evening service Mr. Lamb gave another organ recital. Both organists displayed the instrument in a masterly manner. The anthem in the evening was "Pray for the peace of Jerusalem" (V. Novello). The organ contains three manuals and a powerful pedal organ. Amongst the solo stops is a very fine vox humana. There are two fronts, one facing the choir stalls and the other towards the nave. The case is of oak and beautifully carved.

**HURSTPIERPOINT.**—On May 28 (being the thirty-second anniversary of the opening of the parish church), special services were held in commemoration. The feature of the festival, however, was the choral service held in the afternoon, which was attended by a large congregation. The service commenced by the singing in procession of the hymn, "O Word of God above." The responses were those in use at Magdalen College, Oxford; and the Psalms (lxxiii., cxlii., and cxxiii.) were sung to chants by Aldrich, Cooke, and Wesley. The Anthem, composed for the opening of Lichfield Cathedral, by the Rev. Sir Fred. Ouseley, received a very careful rendering. Mr. Worsley Staniforth, of Brighton, presided at the organ during the service; and the choir was ably led by Mr. Dayson, of St. John's College, the local organist and choirmaster. The sermon was preached by the Very Rev. the Dean of Chichester.

**MANCHESTER.**—On Monday evening, the 4th ult., Mr. Best gave an Organ Recital in St. Peter's Church, when a well-selected programme from the works of the great masters was excellently performed.

**MELBOURNE.**—The new Concert Hall attached to the music warehouse of Messrs. W. H. Glen and Co., Collins Street East, was opened on the 4th April last, when a large audience assembled, by invitation of the proprietors, to judge of the musical capabilities of the room. It is estimated that the auditorium will comfortably seat 500 persons, and at the opening concert the architectural beauty of the hall as well as its acoustical properties were the theme of universal admiration. Much talent was exhibited on the occasion, the pianoforte-playing of Miss Lundborg, Mr. F. L. King, and Mr. Edeson, and the violin performance of Mr. Weston being greatly admired. The vocalists were Miss Christian—who by her excellent singing has legitimately earned that position which was predicted by her teachers at the Royal Academy of Music in London—Mrs. Smythe, Mrs. Howitz, and Miss Roberts, the latter a clever young pupil of Signor Giammona.

**NORWICH.**—The twelfth Concert of the Norfolk and Norwich Musical Union Society took place on Thursday evening, the 14th ult., in St. Andrew's Hall, under the direction of Dr. Bunnett. The programme was of a very interesting character, and well adapted to the capabilities of the Society. The most important pieces were Gade's *Spring's Message* and Beethoven's *Choral Fantasia*, the pianoforte part exceedingly well played by Mr. A. Bunnett. Mayrader's *Adagio* and Rondo from Sonata in E minor introduced Mr. W. Tuddenham (pupil of Dr. Bunnett) as a violinist, his playing being most successful. Miss F. M. Morse played Schulhoff's grand *Valse Brillante* with much taste and brilliancy, the conductor having added instrumental parts. Some part-songs of Mendelssohn's, and two of Handel's Choruses, were sung by the choir with great spirit and attention to light and shade, showing a marked improvement on previous efforts. It being Miss Catherine Penna's first appearance in Norwich much interest was felt. She was very successful in all her songs, in which she displayed taste and brilliancy of execution, especially in the "Jewel Song" from *Pausanias*. Mr. Minns was also highly efficient.

**OXFORD.**—A very attractive Organ Recital was given on the 2nd ult. in Queen's College Chapel, by Mr. T. W. Dodds, Mus. Bac., organist to the College, who played a selection from the works of Mendelssohn, Batiste, J. S. Bach, Guilman, and Handel in a masterly manner. There was a large attendance.

**PERTH.**—The members of the Euterpean Society gave their second Concert on May 29, when *Elijah* was the work selected for performance. The part of the Prophet was sung by Mr. C. Hempel with much care and intelligence, and the remaining solos were rendered by members of the Society. Mrs. Hempel conducted, Miss Steele accompanied on the pianoforte, and Mr. Richmond, of Dundee, on the harmonium.

**PHILADELPHIA.**—The Handel and Haydn Society of Boston has just brought to a successful close its fourth Triennial Festival, beginning on Wednesday evening, May 16, and closing on the 20th. Six performances were given, three of which were devoted to *Oratorios*, *Elijah*, with which the festival opened, *Samson*, and *Isaiah in Egypt*. The chorus numbered six hundred and the instrumental performers sixty. The great music-hall organ was skilfully played by Mr. B. J. Lang, the organist of the Society, who also performed a *Fantasia* for piano-

forte and orchestra by Schubert, Op. 15, instrumented by Liszt, at one of the afternoon concerts. The solo artists were Miss Clara Louise Kellogg and Miss Emma C. Thursby, soprani; Miss Annie Louise Cary and Miss Matilda Philipps, contraltis; Mr. Chas. R. Adams and Mr. Wm. J. Winch, tenors; Mr. Myrom W. Whitney and Mr. J. F. Winch, bassi. The leadership was in the hands of Mr. Carl Zerrahn, who has held that position for nearly a quarter of a century, and who has carried the Society successfully through all its festivals, six in number. The programme comprised *Noli*, by Saint-Saëns, and many other works never before heard in this country. The "Redemption Hymn," composed expressly for this occasion by J. C. D. Parker, of Boston, a former organist of the Society, was admirably rendered by Miss Cary. The first and second parts of Bach's *Christmas Oratorio* proved to be very interesting, and Hiller's *Song of Victory*, for soprano solo and chorus, was given with great brilliancy by Miss Thursby. Miss Matilda Philipps and Miss Kellogg were very successful in their interpretation of the florid Rossini school. The Messrs. Winch acquitted themselves to the general satisfaction of all, their singing in the Oratorios having been conscientiously and effectively accomplished. Mr. Adams was exceptionally successful, his selection from Wagner's *Lohengrin*, "The Legend of the Grail," being greatly admired. The choral numbers in all the works during the week of festival were excellently rendered.

**RICHMOND.**—A very successful Concert, for the benefit of the Mechanics' Institution of this town, was given in the Assembly Room on Thursday, May 31, by the members of the Amateur Choral Union recently formed by Mr. James H. Rooks, organist of St. Mary's Church. The first portion of the entertainment consisted of a performance of Sir Sterndale's Bennett's Cantata *The May Queen*. The leading parts were taken by Miss H. B. Simpson, Miss Close, Mr. H. C. Priestman, and Mr. W. H. Emsley, all of whom were highly efficient. The choruses were sustained by the members of the Union in a manner reflecting the utmost credit upon their able Conductor, Mr. Rooks. The second part was miscellaneous.

**RIPON.**—The last Concert of the season was given by the Musical Society on Monday evening, the 4th ult., in the Town Hall, which was well filled. The songs were given by members of the Society, and highly appreciated. The part-songs were all well rendered. Mr. Crow's playing of Beethoven's "Sonata Pastorale" was excellent, and he was enthusiastically applauded. The concert was brought to a conclusion with Smart's part-song "Good night, thou glorious sun."

**SHEFFIELD.**—The Amateur Musical Society included Bach's *Magnificat* in the programme of the Concert on Thursday, the 27th of May. Like all Bach's Church music, this work is a perfect exposition of the Scripture text, the liveliness of some of the numbers appearing in strange contrast with the settings of the *Magnificat* to which many of the audience had been accustomed to listen in English churches. It is impossible to give an adequate idea of the composition here, and it would be ungracious to criticise in detail the performance of it by an amateur Association. It should, however, be stated that the Air "Et exultavit, spiritus meus," and the Chorus "Sicut locutus est," were most carefully sung, and that the Gloria Patri, taxing as it did to the uttermost Conductor, band, and chorus, was rendered with a precision seldom attained by amateur Societies. The other compositions contained in the programme were Spohr's *Twenty-fourth Psalm*, and Barnett's *Paradise and the Peri*. The rendering of these three works was satisfactory throughout, and reflected great credit on the Conductor, Herr Schoolhammer, whose diligent training has conducted so largely to the efficiency of the Society.

**SOUTHPORT.**—On Monday evening, the 4th ult., Mr. T. S. Hayward, organist at the parish church, Blackburn, gave a Pianoforte Recital at the Cambridge Hall. The programme was well selected, and included Bennett's "Maid of Orleans," Liszt's Rhapsody, and Ritter's Caprice, brilliantly played by Mr. Hayward, who also took part in Mendelssohn's Trio in D minor and in a Duo of Chopin. Mr. H. Hayward elicited much applause for his fine violin-playing. Mr. Owen is a promising violoncellist, and contributed materially to the success of the concert. Mr. Bywater was the vocalist.

**STAFFORD.**—Mr. Inglis Bervon's Annual Concert took place in the Shire Hall on Wednesday evening, May 30. The vocalists were Miss Catherine Pickering, Mrs. Inglis Bervon, Mrs. Grylls, Mr. A. Noot, Mr. Senior, and Mr. Inglis Bervon. There was a very good audience. Miss Pickering was highly successful, especially in "Let the bright seraphim" (Handel), "Let me dream again" (Sullivan), and "My love has gone a-sailing" (Molloy). Mrs. Bervon sang, "The beating of my own heart," and with Mr. Bervon, "The singing lesson." Mrs. Grylls, an amateur vocalist, charmed her audience by her rendering of "The lost chord," with harp accompaniment, which received a unanimous encore. Mr. Noot, a tenor with an agreeable quality of voice, was also encored in "The death of Nelson." Mr. Bervon and Mr. G. Gaffe presided at the pianoforte.—Mr. E. W. Taylor, Mus. Bac., gave a Concert on the 20th ult. in the Assembly Room at the New Borough Hall, for the benefit of the Stafford Infirmary. The acoustical properties of the room were found to be perfect. The programme was of a miscellaneous character, and the performers included Mdm. Lemmens-Sherrington, Mdm. Osborne Williams, Mr. Vernon Rigby, Mr. Lewis Thomas, Mdlle. Bertha Brouil (solo violinist), Mr. H. Nicholson (solo flute), and Mr. E. W. Taylor (solo pianoforte).

**ST. ALBANS.**—On Tuesday the 12th ult. Dr. Claughton was enthroned in the Cathedral as the first Bishop of St. Albans. At eleven o'clock a procession was formed at the Town Hall, consisting of the Mayor and Corporation, the Mayors and representatives of the Corporations of Hertford, Colchester, and Harwich, the Earls of Dudley, Essex, and others, about 300 clergymen in their surplices, the Archdeacons, Rural Deans, and Canons of the new diocese, the Bishop of St. Albans, and the Archbishop of Canterbury (who preached the sermon). As the procession passed up the long nave from the west door to the east end of the Cathedral Mr. Booth played the "Hallelujah Chorus" on the great organ in the nave. Smart's *Te Deum*

in F and the anthem "Now therefore, our God, we thank Thee" were sung during the ceremony of enthronement, after which a choral celebration was held, the music selected being Dr. Garrett's in F. The choir was augmented by contingents from St. Paul's Cathedral, London, and Wheathampstead Church. The musical arrangements were under the conductorship of Mr. Booth (the organist of the Cathedral), who also gave an Organ Recital on the large organ in the afternoon from the works of Beethoven, Handel, Haydn, Paisiello, Rossini, &c. A new choir-organ, placed to the east of St. Cuthbert's screen, was opened on the occasion.

**SUNDERLAND.**—The report of the seventeenth season of the Philharmonic Society shows that the Association, both musically and financially, is in a highly satisfactory position. The works performed during the season were Mendelssohn's *Hymn of Praise*, Rossini's *Stabat Mater*, and Handel's *Messiah* and *Joshua*, the solo parts having been sustained by the most eminent vocalists. The compositions chosen for the opening concert of next season are Gade's Cantata, *The Crusaders*, and Handel's *Acis and Galatea*.

**WIGSTON MAGNA.**—On the 15th ult. a Concert was given by Miss Hodgkins and a Quintet Party, selected from the Leicester New Harmonic Society, assisted by the local band, &c. The programme comprised overtures by the band; Bertha's song, from *Il Barbiere di Siviglia*, charmingly sung by Mrs. Hodgkins; a pianoforte solo by Miss Hodgkins, and a pianoforte duet by the Misses Hodgkins, both well played. Master Clarke received an enthusiastic encore for his violin solo. The concert was most successfully sustained throughout.

**WOOLWICH.**—Miss Mascall gave a very successful Concert on the 15th ult. in the Town Hall, when she was assisted by many of her pupils. The programme consisted of vocal and instrumental selections from the works of Weber, Haydn, Beethoven, Mendelssohn, and Mozart. A new chorus, "Greeting to Summer," words and music by Miss Mascall, was well rendered and favourably received. Miss Mascall, in addition to the pieces she played, accompanied the vocalists. Mr. Roberts officiated as Conductor.

**WORCESTER.**—The twelfth Dedication Festival of Holy Trinity Church was celebrated on Trinity Sunday, when a new anthem, "And now, Israel, what doth the Lord thy God require of thee?"—specially composed for the occasion by Dr. Spark, of Leeds (brother of Mr. E. J. Spark, the organist and choir-master of Holy Trinity)—was most efficiently performed. The Anthem, which is a very successful composition, concludes with a broad fugue subject. The musical selections were admirably sung by the choir of the church, assisted by several friends. Dr. Spark presided at the organ. At the evening service the new anthem was again sung in an admirable manner by the choir.

**ORGAN APPOINTMENT.**—Mr. Talbot Becroft Notcutt, Organist and Choirmaster to St. Anne's, Hoxton, N.

**CHOIR APPOINTMENT.**—Mr. H. W. Myers, Principal Tenor to St. Mary's, Westminster, S.W.

### OBITUARY.

On May 14, at New York, Mr. ALBERT STEINWAY, junior partner in the firm of Steinway & Co., piano manufacturers.

On the 11th ult., at 13, Dorchester Place, N.W., JOHANN BAPTIST ZIMMERMANN, aged 57.

On the 20th ult., Mr. JAMES TURPIN, senior, of Nottingham, aged 60.

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